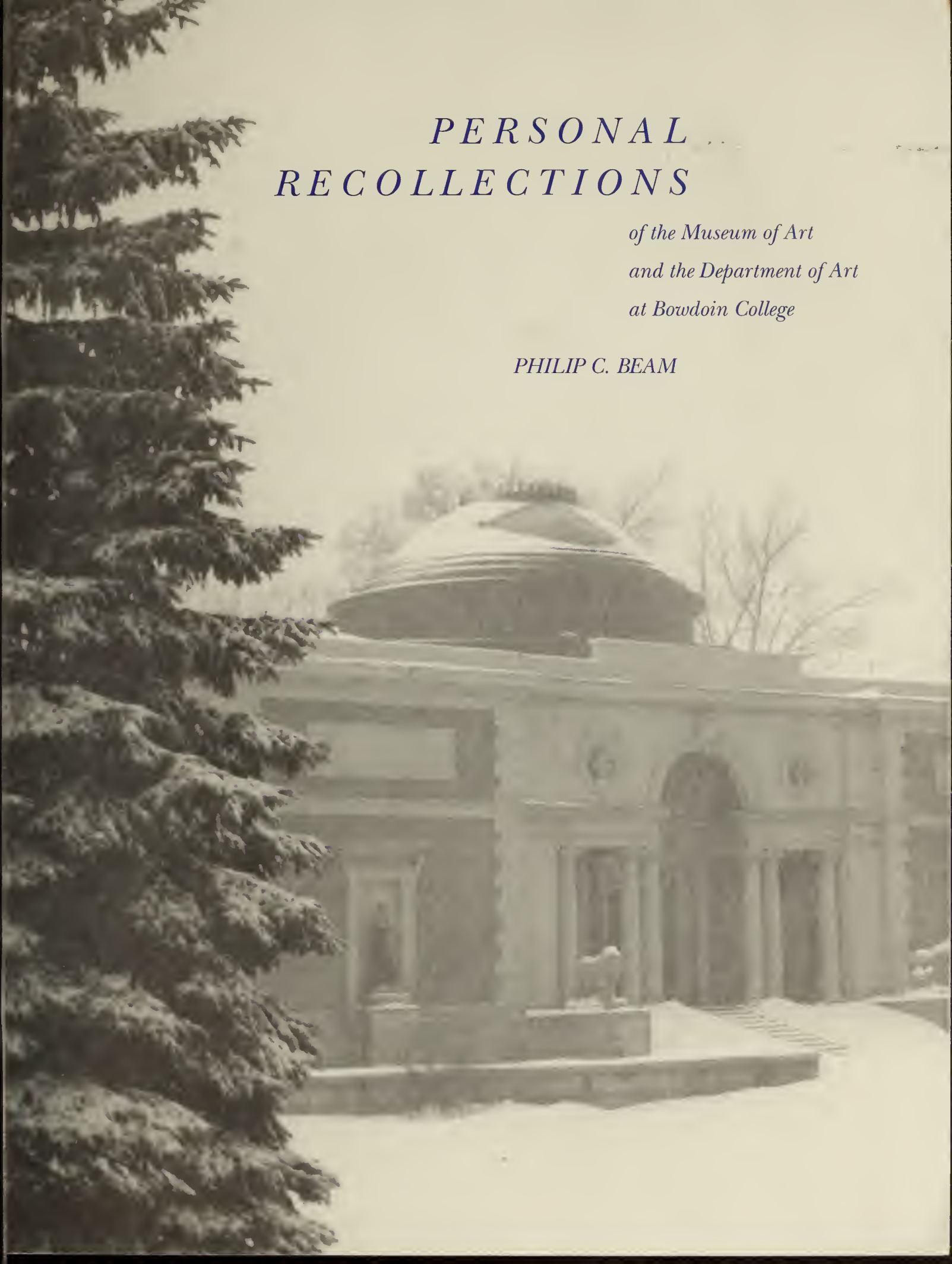

PERSONAL RECOLLECTIONS

of the Museum of Art
and the Department of Art
at Bowdoin College

PHILIP C. BEAM

PERSONAL RECOLLECTIONS

Professor Beam painting a portrait of Will Hennessey about 1938. Mr. Hennessey worked as janitor, maintenance man, carpenter, preparator, and art handler at the museum well into his nineties.

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and the Department of Art
at Bowdoin College

PHILIP C. BEAM
Henry Johnson Professor of Art
and Archaeology Emeritus

Bowdoin College Museum of Art
1991

This book is published with the assistance of the John Sloan Memorial Foundation.

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Cover: The Walker Art Building in snow. Photograph by Philip C. Beam.

FOREWORD

One of the many assets of the small liberal arts college, such as Bowdoin, is the capacity to preserve memory and to nourish and protect tradition. Time does not stand still, and events are carefully recorded in part because change is so rapid; students, faculty, and administration can have the confidence that at least for one period in their lives they have been documented and remain part of an ever-developing and shifting history of a place.

Members of the staff of the College's Museum of Art have an important goal: the gathering of information, oral and written, about the institution and its collections—objects, artists, donors, museum employees—and about the teaching of art in the curriculum. Much of that information has been disseminated through catalogues of the permanent collection, temporary exhibition catalogues, brochures, checklists, and the newsletter, all part of a publications program for which the museum is known nationally, even internationally, by scholars, museum professionals, and the general public.

The most recent effort in this capturing of time passing is Professor Philip C. Beam's *Personal Recollections of the Museum of Art and the Department of Art at Bowdoin College.* I hope these memoirs will be the first in a series of similar reminiscences by individuals important to the life of art at the College.

Professor Beam, a distinguished scholar of Winslow Homer, served Bowdoin as teacher of art history and studio art and as curator and director of the Museum of Art. His career at the College spanned six decades; in 1964, Professor Beam resigned from the museum's directorship in order to devote his energies full-time to teaching art history, from which he retired in 1982. The following year, he also retired from his curatorship of the Winslow Homer Collection. He continues to be a major authority for the study of Homer and a source of encouragement for the staff members of the museum. He gives gallery talks and teaches docents; his guided tours of Winslow Homer's Prout's Neck are famous. His life's example continues to yield new endowments and trust arrangements to benefit the Museum of Art.

Each of Philip C. Beam's successors as museum director has had a distinct approach to the position, but one thing has been constant for us all. Phil Beam has been unwavering in his support of our work and a loyal witness to all that has been good in the museum's development. Having brought modern museum practices to Bowdoin's art collections and fought long and successfully for the improvement of art facilities, he passed his authority to others, knowing that they would choose new directions, set different priorities, even disagree with his own policies as the museum world changed dramatically. His love for art, profound understanding of human nature, enormous patience, and ability to laugh have been a source of strength to the directors who have followed him.

Helen Farr Sloan, the widow of John Sloan, whose art is brilliantly represented in the Bowdoin collections, has long been a friend of Professor Beam's. One wintry evening in a New York restaurant three years ago, she and I concurred that there was a need to record Philip C. Beam's recollections. Part of our discussion was her generous offer to help fund such an endeavor through the John Sloan Memorial Foundation. Stimulated by Mrs. Sloan's interest, Professor Beam quickly set to work in response to my invitation. His text, edited by Susan L. Ransom of the Office of College Relations, and designed by Michael Mahan Graphics, provides critical information not only about art at the College and about art education in this country, but also about the people whose lives are interwoven with that art. Most of all, there is enjoyment in the text, reflective of Professor Beam's delight in art and his commitment to its extraordinary role in the lives of generations of Bowdoin students.

Katharine J. Watson
Director
Bowdoin College Museum of Art

The First Collection of Its Kind

Bowdoin College owned a collection of original works of art almost from the beginning of its history. In 1811, only seven years after it opened its doors as an educational institution, the Honorable James Bowdoin III, its first benefactor, bequeathed to the College the important group of Colonial and Federal portraits he had inherited from his family, and the collection he had founded on his own, including 141 old master drawings, the first collection of its kind assembled by an American. Among its treasures was a landscape of Waltensburg drawn with pen by Pieter Bruegel the Elder, now considered to be almost priceless.

With each passing decade other friends of the College added to the collections. When the entire College was contained in its original home, Massachusetts Hall, a situation which continued for some decades, preserving and displaying the collection was a major problem.

Under the leadership of President Woods, the first important alleviation of this condition occurred in 1855, when the Chapel, designed by Richard Upjohn, was opened for services. Provision was made within it for a library and a gallery for the display of the art collections; funds for the gallery were donated by Theophilus Wheeler Walker, who was a cousin of President Woods's, and the gallery was named for his mother, Sophia Walker. Photographs taken at the time show an impressive, though crowded, array of pictures and other works of art. The crowded status continued through the succeeding four decades as Bowdoin's collections were enlarged by gifts, especially those in 1852 from Colonel Boyd '10. As a result, the race between treasures and housing again reached a critical point.

The next important expansion of housing was one of the most significant in the history of the collections. It came in 1891, when Theophilus Wheeler Walker's nieces and heirs, Harriet and Sophia, donated funds for the construction of the

The exhibition spaces in the Chapel were crammed with pictures and plaster casts of classical European statues.

Walker Art Building in memory of their uncle, who had died some months before. It was the first independent home the collections had and is still the center of their display.

The Walker sisters provided generously for this landmark event. They also engaged Charles Follen McKim, of the firm of McKim, Mead & White, to design the building. McKim, Mead & White were the leading architects of the nineties, and McKim was enjoying national recognition as the chief architect for the World's Columbian Exposition, which was held at Chicago in 1893. He, in turn, engaged John La Farge, Elihu Vedder, Kenyon Cox, and Abbott Thayer to paint four murals for

One of the earliest known photographs of the Walker Art Building, probably taken around the turn of the century. Note the urns on either side of the steps. The elm was split by lightning during a storm in the early 1980s.

the rotunda. These furnished a cross-section of the finest mural decorations created at that time in this country.

The Walker Art Building was opened by President William DeWitt Hyde in 1894 with a memorable dedicatory address by Martin Brimmer, founder and first president of the Museum of Fine Arts, Boston. It was then considered one of the finest American buildings in the Renaissance-Classical tradition, and like McKim's kindred Pierpont Morgan Library in New York, has held its own in that regard to the present day.

The three main galleries on the first floor of the new museum were the Walker, Bowdoin, and Boyd galleries, appropriately named after the three major benefactors, and the collections given by them were displayed therein. The Walker sisters donated many of the treasures with which they and their uncle had filled Gore Place, their home in Waltham, Massachusetts. In addition, Charles McKim commissioned Daniel Chester French, who, with Augustus Saint Gaudens, was a leading American sculptor of the day, to create the bronze relief portrait of Theophilus Wheeler Walker as the centerpiece of the Walker Gallery.

In keeping with these auspicious developments, Professor Henry Johnson, Curator of the Collections, Longfellow Professor of Modern Languages, and Chairman of the Department of Romance Languages, compiled the first serious catalogue of the old master drawings and circulated it to scholars and museums in this country and in Europe. He was named Director of the Museum of Fine Arts, as it was then called, in 1914, the same year Bowdoin gave him an honorary degree.

He was succeeded upon his death in 1918 by Professor Henry Edwin Andrews. An 1894 graduate of Bowdoin, Andrews was trained in English literature, but, like Professor Johnson, he had studied the arts on his own during visits to Europe and was devoted to them. He composed and delivered the first lectures on art in course form and thus inaugurated instruction in the field at Bowdoin. Both Directors continued and reflected the museology which prevailed across the country through the first three decades of the century.

Beginning in 1874, courses in art appreciation were introduced at Harvard by Charles Eliot Norton, at Yale, and elsewhere. But the teaching of what is now called the history of art as a formal discipline was in its infancy even in the Eastern universities. It was fortuitous that my own arrival at Bowdoin simply coincided with a period of radical changes in both museology and the teaching of art throughout the country.

My Association with Bowdoin College

As a consequence of these far-reaching changes my association with Bowdoin College after the fall of 1936 followed several parallel but separate tracks. One path was related to the larger community of Brunswick and the College within it; a second to the administration of the Museum; and another to the teaching of art in the College. If these activities could be discussed neatly in separate form, clarity might be furthered. But the admixture which occurred was not unlike a three-ring circus transpiring and observed simultaneously. Hopefully, a pattern will emerge. In those days versatility was the order of the time and most employees of the College wore several hats at once.

In the course of time, far-reaching changes occurred in the College at large which inevitably affected the Museum and the College's curriculum. The enrollment of students expanded, with a comparable growth in the faculty, staff, and courses taught. What had been a relatively simple environment became increasingly complex. Quite properly, no end of this development was in sight. After I had been Director for twenty-five years a new perspective of the evolutionary process which had been set in motion was necessary. A decision about the future was in order.

Therefore, in the spring of 1964, I wrote as follows to President Coles: "In June of this year the Museum of Art will be seventy years old. By that time I, its third Director, will have served for more than a third of its history. When I assumed the post in 1939, at age 28, I was the youngest director in the country. Now, twenty-five years later, I am among the oldest in years of service. In the interplay of the nation's museums many changes have occurred and much work is now done through personal acquaintance, especially in the arranging of loan exhibitions, and a new generation of officials is appearing."

President Coles recognized the meaning of this fact for the Museum and the growing trend toward specialization in teaching. He agreed that my attempt to run the Museum and teach full time could no longer be done efficiently. Teaching, by its nature, demands one's presence on the campus, and accessibility to the students, whereas museum administration obliges one to be often away. He himself had tried to teach a course in chemistry, write a book, and travel afield, and concluded that the days when administrators at Bowdoin "kept their hand in teaching by offering at least one course" were nearing an end. His description of his own situation and mine was "overextended."

He therefore allowed me to resign from the Directorship of the Museum in order to concentrate on the growing program in teaching as Chairman of the Department. Marvin Sadik, the Curator and an alumnus of Harvard, was appointed to succeed me as the Museum's Director. As one result of this change in duties, I was able to complete and publish in one year a book I had been working on inconclusively for several years. The movement from versatility to specialization was becoming general at Bowdoin and across the country, and President Coles encouraged it by appointing staff members to assume duties formerly carried out by the Faculty.

Thus ended my service as Director of the Museum of Art, though I continued to serve informally as Honorary Curator of the Winslow Homer Collection. The administration of the Museum as Director was a task I had begun long ago, and the rest of this account is intended to describe the

developments which occurred during the intervening decades. Seen in retrospect it was an activity characterized by unpredictable luck as often as purposeful action, but no less interesting on that account.

The Treasure Cave

To start at the real beginning, when I was a boy in Dallas my favorite pastimes were reading history, sports, and drawing and painting. Unlike my playmates, I did not want to be a locomotive engineer or a fireman, but did aspire to become an artist. Where this bent came from I had no idea, for there were no art museums, galleries, or art schools in Texas at that time, and no member of my family was artistically inclined. My father, a businessman, was wary of painting as a way of earning a living and advised me to test my seriousness by obtaining a job for the summer as an office boy and observer in a studio for commercial advertising. Before a month passed I recognized that the commercial illustrator can exhibit great technical skill and perform miracles with an airbrush in portraying a refrigerator or other product, but has no freedom of expression or choice of subjects. The following summer I learned as a junior teller in a bank that nine-to-five office hours can be equally confining.

By a stroke of luck my father asked me one day, when I was beginning junior high school and still undecided about a career, to accompany him on a business trip to Saint Louis, using the promise of an afternoon of big league baseball at Sportsman's Park as a lure. After the long trip by train I sought some exercise by going via streetcar to Forest Park, on the edge of the city, while he spent the morning in conference. Opposite the terminus of the trolley there was a large building named the Jefferson Memorial. It was dedicated to the Louisiana Purchase of 1804 and housed displays of hundreds of Indian bows, arrowheads, dried scalps, and similar exhibits.

These soon paled, and, to pass the time more pleasantly out of doors, I wandered across the large park until I came to a rise of ground designated as Art Hill. On top of it was an imposing building left over as the only permanent memento of the World's Fair of 1904. I entered it out of curiosity and found it to be an art museum, the largest and best south and west of Chicago. The succession of large galleries was filled with paintings such as I had never seen or dreamt of. I felt like Aladdin when he discovered the treasure cave of the thieves. My father attended the baseball game without me, as, oblivious of the hours, I stayed until closing time. On that afternoon I discovered how to pursue a career in art without being a commercial illustrator or an artist of limited talent. My commitment to work amongst pictures in a museum, which was to persist thereafter, began on that day.

Harvard Was Leading the Country

By another coincidence, my father's attorney, who was a graduate of the Harvard Law School, observed my interest in art. He informed me that Harvard University had formed a department of art history and was offering the most extensive training in that field obtainable in the country. Indeed, there were few places anywhere at that time, and none at all in the middle part of the nation. As a latecomer to liberal education, the study of art history was in its early stages in America. With the temerity of a youth who knew little else about Harvard, I applied and was accepted into the class of 1933. This was another propitious turn of events, for, at the time I arrived in Cambridge, Harvard was leading the country in a revolution which would transform both the teaching of art history and the field of museum administration as well. Almost overnight, those two disciplines were brought out of the past into the modern era.

The driving force behind these changes was Professor Paul Joseph Sachs. The eldest son of the

international banking house of Goldman-Sachs, he had become attracted to art as an undergraduate at Harvard by the charisma of Charles Eliot Norton and had started a collection of drawings which later became famous. But he dutifully majored in economics and, upon his graduation, joined the family firm as a junior partner. He continued, however, to collect and to involve himself in the arts, and was invited to join the visiting committee of the tiny Fogg Art Museum at Harvard in 1911.

In 1913 he was appointed chair of that committee and some months later was asked by Director Edward Forbes to join him as Assistant Director, which he did early in 1915. His most important immediate challenge was to obtain funds sufficient to build the large Fogg Art Museum. When it opened in 1929, it offered, overnight, superb facilities for addressing the visual arts on a broad front, through its classrooms (seating up to 900), studios, conservation laboratories, libraries for books and slides, exhibition galleries, spacious storerooms, and offices and conference rooms.

Professor Sachs alone would have been an inspiration. But, never one to stand still, he introduced a new type of course devoted to museum administration which projected his own interests in connoisseurship, scholarly writing, and the comprehension of the field of art as a whole. Like-minded disciples came to study under him and afterwards took positions across the country as museum directors on their own to form a suitable network of apostles and transform museology in the process.

Professor Sachs was as human as he was energetic and exerted himself to find positions for his protegés in the museum field during the difficult days of the Depression. One day several of us asked him why he helped so many of us over the years when we could never repay him. He replied in his direct way, "Of course you can't repay me, but you can pass it on." It was a lesson in altruism for future teachers and museum officials to remember.

Left to right, Mrs. Gertrude Tiemer Wille; Eleanor (Mrs. David) Graham, Bowdoin College Bookstore employee; Susan Pulsifer; and Juliette Messier, secretary to the director of the Moulton Union, at the opening of Winslow Homer at Prout's Neck *in 1966. Mrs. Pulsifer gave the College the Little Ponds Wildlife Sanctuary, the site of the Bowdoin College Marine Research Station, in memory of her husband, Harold Trowbridge Pulsifer, and a neighbor, Sheldon Ware.*

The last time I visited Professor Sachs in his retirement, he was still in high gear. He often spoke in maxims, and, as we parted, he said: "Time is always precious. Never waste it!" Few men of my acquaintance ever put it to better use. He died a few months later at the age of seventy-four.

During his super-active years Professor Sachs not only helped build the new Fogg Museum, but he helped recruit for it a faculty which gave it meaning, much as President Lowell was building a faculty which gave Harvard in the 1930s what was described in a recent article as "its golden age of teaching."

The Museum Courses were reserved for graduate students, but undergraduates were admitted to all others as early as their freshman year. All in all I was able to take over twenty different courses in the fine arts alone, as did many of my fellow students. Such was the enthusiasm inspired by our teachers that we would have taken even more had time and opportunity permitted. Professor Edgell's introduction to art history alone, with a capacity

Artist Leonard Baskin talks with Agnes Mongan, of the Fogg Museum at Harvard University, and an unidentified visitor at the opening of Bowdoin's Baskin exhibition in 1962.

enrollment of 700, became the largest course in the university, reflecting an interest in art which was appearing all over the country.

By a stroke of historical fortune, these experts were joined by German scholars fleeing Hitler. Early in the thirties Jakob Rosenberg and Adolph Goldschmidt found asylum at Harvard, and were presently joined by Wilhelm Koehler and Walter Gropius.

Professor Sachs and Director Forbes, an accomplished painter, appointed Arthur Pope, a distinguished art historian and talented artist, to develop a studio course which would approach the history of art through both lectures and actual practice. The aim was to "learn by doing" along the lines of laboratory studies in science. Those of us who enrolled in the course, like my friend Sheldon Keck, later a noted conservator, were permitted to attempt creative work, but were required to make numerous copies of the old masters, in the tradition of Renaissance apprenticeships. I gained some measure of artistic fulfillment by making two copies of Rembrandt pen drawings which Professor Pope hung in the print room of the Museum for two weeks without being detected by the experts.

The Studio Course became so popular that Professor Pope acquired an assistant, Winthrop Judkins. He was a brilliant lecturer and went on to head the Art Department of McGill University, where he became the instructor of Bowdoin Associate Professor Larry D. Lutchmansingh. When we compared notes at Bowdoin, Larry and I agreed that the courses we took under Pope and Judkins, respectively, were among the most valuable we had ever attended.

There seemed to be no end to Professor Sachs's innovations. He engaged Allan Burroughs, son of the famous Curator of Painting at the Metropolitan Museum, to bring his experimental work in the use of X-ray shadowgraphs to the laboratories of the Fogg Museum, whence they soon became a standard part of the authentication process throughout the country. Sachs's brilliant assistant, Agnes Mongan, collaborated with him in setting up a conservation laboratory under the direction of Robert Buck, who later moved on to Oberlin College. All of us who were interested were allowed to study the methods being developed on the top floor of the Fogg Museum and occasionally to participate in on-going work on an informal, or non-credit, basis. We did not know it at the time, but the experience gained there was due to be useful for those of us who went into museum work.

People who had known Harvard during the late twenties and early thirties said that the university had entered the modern world in that one decade more rapidly than at any previous period. President Lowell was given credit for much of the change through the dramatic building of the eight new Houses, each a virtual college in itself, and the comparable up-grading of the faculty. But the general improvements were matched in the sphere of the visual arts by the creative leadership of Paul Sachs and his colleagues. Between them they set the activities in the Fogg Museum on such a sound course that the momentum needed only to be sustained as the years unfolded.

A Museum with Great Prospects

During my junior year I had the good fortune to meet Paul Gardner. A number of years older than any of us, he had served as a captain of artillery in World War I and acquired a distinguished head of grey hair during the ordeal of a four-day bombardment at the Battle of St. Mihiel. After the war, as a well-to-do bachelor, he had acquired a palace in Venice and from there traveled across Europe, visiting the art museums he had come to enjoy and developing his facility for languages. Too energetic to live a life of leisure indefinitely, he decided to take up museum work seriously and enrolled in Sachs's Museum Course on the way to completing his master's degree. His earlier baccalaureate was from M.I.T. At the end of the course, being more mature than the average, he was invited to become the first Director of the large, new Nelson Gallery at Kansas City, a museum with great prospects owing to an accumulated endowment of $80,000,000, a vast sum at that time. The money was being spent to purchase a collection at a time when dollars went a long way. Indeed, the Gallery was the envy of the country in that period.

When I graduated a year later, in 1933, Gardner invited me to join him. Jobs were still scarce, and I was glad to accept, another fortunate turn of events. He was allowed two assistants, and my co-worker was, happily, a friend and classmate, Otto Wittmann, later to become Director of the Toledo Museum. With the opening of the Gallery announced for December and twenty-eight galleries to be arranged and hung, Otto and I had more than enough on-the-job training in meeting that date. Under pressure of time, Gardner was a hard taskmaster, and everyone worked long hours and weekends at many tasks. But all agreed that we learned more in that year than in any others we recalled. It was an exciting time. Larry Sickman, the fine Orientalist, was in China purchasing works of art by the carload, prior to the ban on all exports. Crates arrived weekly, and as we opened them and catalogued the contents, Otto proclaimed that every day was "like Christmas." We all experienced a mixture of exhaustion and exaltation when the last gallery was hung at midnight prior to the day when the doors were to be opened.

The dedication of the Gallery received national attention, and both the local public and the art world thronged to see it. Otto and I were awed to see Lord Joseph Duveen, R. L. Hobson from the British Museum, Fritz Lugt of the Louvre, and Arnold Seligman and George Wildenstein, kings of dealers, as virtually every leading official of the museum world came through the doors. Better still, we were expected to meet them and act as hosts when they toured the galleries.

During the following year the small staff turned itself to every task, both exalted and menial, in a great learning experience. I was obliged to learn how to crate works of art safely, something not conveyed in the Museum Course. We spent time helping the conservator and being instructed by him in the practice of in-painting or the backing of canvases. I spent hours assisting the photographer, making prints and slides in the darkroom, and learning to handle a camera—skills which I later found to be invaluable to an art historian. While we escorted visiting dealers and art experts through the galleries we were taught some of the finer points of analyzing pictures, to distinguish fine works from masterpieces, a practical supplement to our education not usually included in the academic program.

All members of the staff were expected to give gallery talks regularly, to train the volunteer docents who came forward, and to deliver public lectures in the auditorium on Wednesday evenings. So popular did the Gallery become that requests came from all over western Missouri and eastern Kansas for speakers from the Gallery to meet with every conceivable kind of group or club, providing us with an unexpected acquaintance with the populace and geography of a large area of the Middle West. As we compared our experiences,

we noted that some occurred under primitive conditions and some were amusing. During the Prohibition era Missouri was quite wet and Kansas theoretically very dry. But one never knew what to expect among those hospitable people at a post-lecture party. We settled by referring to that time as our "barnstorming days."

After the Gallery opened, artists came to see it from far and near. It was through this practice that I came to know John Steuart Curry and Grant Wood, artists in residence at Kansas State University and Iowa University, and was invited to lecture at their respective institutions, sometimes to huge crowds. The Director of the nearby Kansas City Art Institute invited me to offer an introductory course in the history of art in my "spare time." Shortly thereafter, Thomas Hart Benton, the third member of the Regionalist trio, taught there as artist-in-residence. These three men were utterly different in character, but they were all making an impact on the course of American art and its academic circles.

Altogether the Middle West was receiving a heady dose of culture, and I met there some men of national stature: Dr. Karl Menninger, the noted psychiatrist, William Allen White, nationally respected editor of a country newspaper, J. Robertson Claggett, a courtroom lawyer equal to any, and Dr. Logan Clendening, whose books on medicine are still respected. As Menninger said, referring to Abraham Lincoln, "there is no substitute for gray matter." I remembered this whenever my eastern education inclined me to feel snobbish during a visit to a tiny community in the farmlands to speak to a few people in overalls. The farmlands also gave me an introduction to the meaning of really hard work.

After the Gallery opened, Gardner gave me another assignment which proved to be an unexpected bonus. The museum needed a liaison with the press for publicity and publication purposes. My duty was to report to the City Editor of the Kansas City Star on three evenings a week, and write articles under his supervision for a morning newspaper against a deadline which was never more than an hour away. I was given a desk on the "floor" amidst dozens of reporters and all the constant commotion and comings and goings of a daily journal. The noise never ceased, but I was expected to write simple, readable headlines and prose under the eye of a no-nonsense old professional.

I had never been subjected to any such discipline or deadlines, and it is a wonder that my ego survived the harsh blue pencilling of the first month's corrections. But it was a trial I could never have gotten anywhere else, and I now look back on it with fond memories, especially after I was told that Ernest Hemingway had served his own apprenticeship on that same floor, at a different desk. His old typewriter was preserved respectfully in a case in the corner. Better still, I regularly got passes to all the movies and theatrical and sporting events in town.

As these activities suggest, Kansas City was, in spite of the Depression and the Dust Bowl storms, a lively and hospitable place to be as a young man. There was an active social life, and members of the Gallery staff were treated as special people. We all made many friends, parties were numerous, and I might have stayed there indefinitely when fate advanced another course. During the summer after my second year, I drove east for a vacation and called on Professor Post. Among other things, I told him that I enjoyed lecturing to the public and teaching various courses. He urged me to return to Harvard and take my doctorate, explaining that, though few people had doctorates in the museum field then, it was becoming a requirement for teaching. As he put it, having a degree would give me the option of pursuing both museum work and teaching in an uncertain future. Professor Sachs concurred.

I resigned somewhat sadly from the Gallery, went abroad to study for the summer, and returned to Cambridge and my period of residency in the fall. When I conveyed my plans to Otto Wittmann, he announced that he was doing the

same. We agreed later that the advice our mentors had given us was wise and we never regretted it. Our paths separated later, but Otto went on to become an outstanding Director of the Toledo Museum of Art, though, whenever we met, we always talked about the good times and valuable lessons we had been given at Kansas City. Neither of us could foresee that the Gallery would change when Gardner was killed in a tragic accident a few years later, and our past went with him.

Curator and Teacher at Bowdoin

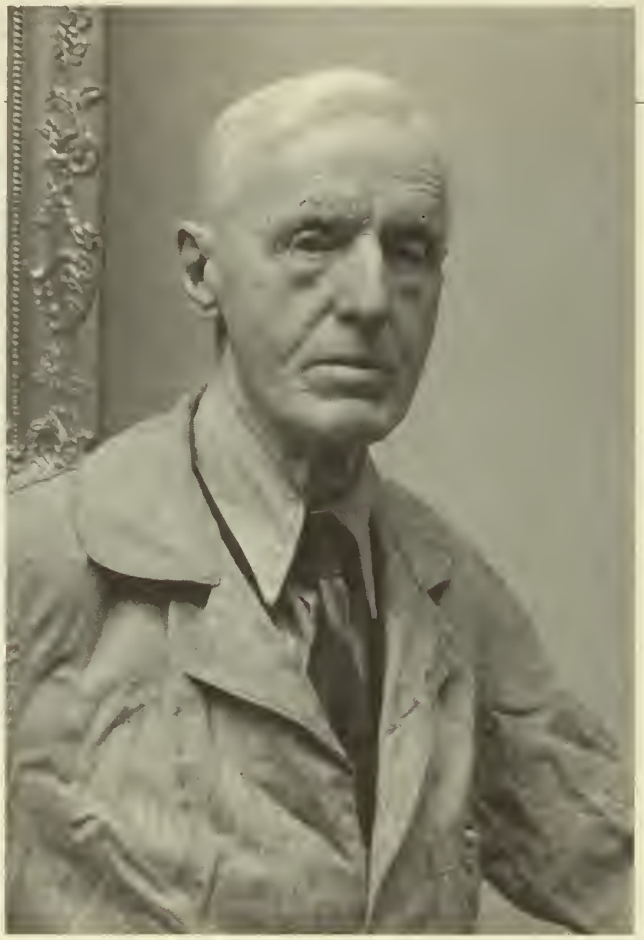
At the time I finished my residence requirements there was another unforeseen throw of the dice. Bowdoin College's President, Kenneth C.M. Sills, contacted Paul Sachs and informed him that Professor Andrews, who was then in his late sixties, had suffered a second heart attack. Sills was seeking a young man to assist Andrews with the Art Museum at Bowdoin and the teaching of the courses in art. Professor Sachs submitted my name, and I journeyed to Brunswick for an interview. I was attracted to Professor Andrews and President Sills immediately but was dismayed by the condition of the museum, which had suffered during Professor Andrews's illnesses. When I compared it to the immaculate character and vast resources of the Nelson Gallery, I felt as though I was being invited back into the distant past.

When offered the appointment, I agreed to give an answer within a week. The train ride back to Cambridge on a dreary day did not help my spirits, and Professor Sachs sensed my feelings. But, a true friend, he then spoke directly: "You have three choices. You can return to Kansas City. You can accept a post at the Metropolitan Museum and be lost in a crowd. Or you can perceive the position at Bowdoin as both a challenge and an opportunity, roll up your sleeves and do a job." When Professor Post agreed, I accepted the appointment as Curator and teacher at Bowdoin, with the understanding that I could pursue a summer's course of studies at the Courtauld Institute of the University of London, in which I had enrolled, and report to Bowdoin in the fall.

The Bowdoin Gallery in the Walker Art Building as it was during the directorships of Henry Johnson and Edward Andrews. The drawings faded substantially in thirty years under natural light and now are rarely shown for extended periods.

As luck would have it, the summer proved to be a great experience in the largest sense of the word. The courses at the Courtauld were superb, the students, all of graduate level, were excellent, the nearby British Museum and, indeed, all of the museums of London, offered inexhaustible treasure houses for study and pleasure. London became one of my favorite cities, and still is. In addition, the program gave us, on weekend trips, entry into the great castles and cathedrals as far north as York, as well as exposure to the verdant English countryside. At the end of August 1936, I was awarded a certificate entitling me to a second master's degree, and returned home with morale restored.

My hopes fortified me for problems I had not yet envisioned, and might have fled from at another time. President Sills told me honestly that the museum had to overcome conditions which had accumulated for decades, as soon as possible before they became worse. He said he would



William Hennessey, janitor at the museum who worked with Professor Beam to reinstall the entire collection. Mr. Hennessey was about ninety years old and still working in 1940, when Professor Beam took this picture.

support me morally, but warned that funds would be scarce, as the Depression still hung like a cloud over most of the nation.

To describe the situation by example, he was not familiar with the Nelson Gallery, but referred to the Dulwich Gallery, which we both knew. It had a great collection of treasures, but the paintings were hung frame to frame, from floor to ceiling, on grimy walls which had not been painted for decades. Storage space was negligible and, in a sense, even unnecessary, as nothing was ever changed. In this static situation there were no changing exhibitions or educational programs of any kind. He compared the Dulwich Gallery to the National Gallery at London, which was becoming a model of modernity. He asked me whether I would try to bring the Bowdoin Gallery from the one era into the other in the face of discouraging odds and Professor Andrews's failing health. Apart from him there was no staff on hand except an elderly janitor, then in his eighties.

His name was William Hennessey. Incredibly tough and wiry, he worked until he was ninety-four and proved to be a pillar of strength and a joy to work with. During the long hours I spent in the darkroom trying to add as rapidly as possible to a collection of 150 slides, Mr. Hennessey regaled me with stories about Brunswick's past and assisted with the developing procedures. He would turn to any task without ever a complaint.

Professor Andrews was of a genial disposition and a charming companion. He had majored in English at Bowdoin and taught that subject for much of his life at M.I.T. before coming to Bowdoin upon the death of Professor Johnson. He was self-educated in art, but through voracious reading and travel abroad he acquired a vast knowledge. His love was in writing English prose, and he wrote and read superb lectures on art. Unfortunately, he never gave a grade lower than a B. It was a lesson to be noted.

Professor Andrews was an excellent teacher, but was not trained as a museum director. Because things seldom changed at the Museum, its budget had dwindled to $180 a year. When a few expenses occurred, he paid for them. That, I believed, was a situation which needed drastic changing.

Professor Andrews owned a large automobile and loved to go motoring. His eyesight had become poor, so I assumed the duty of chauffeur. Teaching and other duties kept us busy through the week, but we used almost every weekend to visit museums throughout New England. While I drove, Professor Andrews recounted the story of his life and far-flung travels, and I came to understand him intimately. He treated me as a son, and I regarded him as a close friend. He had roomed with Booth Tarkington at Exeter and taught Charles Lowell Homer at M.I.T. He introduced me to them, with far-reaching consequences for my later interests.

One of our trips proved to be a turning point. We visited the new Fogg Art Museum, with its wonderful facilities, and then journeyed to the Worcester Art Museum. Francis Henry Taylor was converting that institution from an old gallery to a model of the new era before leaving for the Directorship of the Metropolitan Museum. (Taylor's assistant in later years was Marvin Sadik, who was to join us at Bowdoin.) What Professor Andrews saw at those two places opened his eyes. Neither his age nor his health permitted him to act, but thereafter he encouraged me to alter the Bowdoin Museum as rapidly and vigorously as possible. Thus, though our environment was dismal, our association was a rewarding pleasure.

With Professor Andrews's new appreciation, I outlined with his approval a list of improvements, in order of importance, and submitted it to President Sills. Sills acknowledged the needs but was burdened with the task of leading Bowdoin on a very tight budget. He saw the College through two World Wars and a Depression. To wait, with little money in sight, was frustrating, but it taught us the value of patient persistence and ingenuity.

With Professor Andrews's moral support, we plotted a plan of action, rolled up our sleeves, and set to work. On the positive side, the College owned a collection of art which would have been the envy of many, but its setting was a liability. The entire collection was hung or displayed against walls which had not been cleaned for forty years. Our hope was to remove the works, repaint the walls, and give the treasures a worthy background. However, there were no rooms for storage and no help on hand. I appealed to the National Youth Administration, a precursor of today's federal work-study programs, and was granted the part-time assistance of three scholarship students. Their names were Robert N. Smith '38, Mario A. Tonon '42, and Francis W. Bilodeau '38. The first two were athletes, all three had busy schedules, and all went on to successful lives. Francis later became a museum director himself; Mario became a school teacher and administrator in Brunswick; and Bob Smith had an important career in the Navy and was an important advocate for the museum as a member of the Board of Overseers.

During that first winter of my residence at Bowdoin, we used every spare moment to remove all the pictures and clean and paint the walls, with the exception of the dome of Sculpture Hall. As the boys remarked, we spent the winter of 1936-1937 on top of fourteen-foot ladders. But their good-natured banter and hard work were inspiring, and we finished the task before the Commencement of 1937. The galleries had to be finished in stages, because there were no storerooms for the pictures we removed. We began by stripping the Boyd Gallery and storing its contents in the Bowdoin Gallery while we refinished the bare walls. That done, we reversed the process. The Director of Buildings and Grounds, Don Potter, gave us pails, brushes, and gallons of paint, but could afford no help from his own limited staff—one carpenter and two painters for the whole College. Somehow, the project generated a certain amount of interest, and we soon had regular visitor-advisors who wanted to see what was going on in the Walker Art Building. The word spread to our benefit, but we were not bothered unduly when visitors saw that Sculpture Hall was, temporarily, a chaos of staging, ladders, and other equipment.

After the Boyd and Bowdoin Galleries were reopened, we encountered two obstacles which required circumvention. The most oppressively crowded room in the building was the Walker Gallery. Into it the entire collection of the Walker family had been transferred from Gore Place. Walls and cases were filled with hundreds of items of every conceivable origin, for Harriet and Sophia Walker and their forebears had been affluent collectors with unlimited interests, and their generosity was bountiful. The eye was overwhelmed with items, which included a beautiful Winslow Homer watercolor, *The End of the Hunt,*

and a Barye wax statuette of a man and a horse, alongside ancient Roman bottles, Japanese netsuke, and Saracen armor.

Although we were obliged to move these myriad items out of the room temporarily, there was an assumption that they had to be kept on display in their entirety forever. There was a precedent for this restriction in the Boston area, and a challenge to its limits was transpiring. Mrs. Gardner had opened a museum containing her vast possessions, commonly called Fenway Court, with the provision that it should be a memorial to her time and taste, and nothing should ever be moved.

Nearby, the Museum of Fine Arts was confronted with a similar restriction. Within its walls a gallery was set aside for the permanent display of the Shaw Bequest. It consisted of a fine collection of Della Robbia glazed tile reliefs and an outstanding collection of François Millet's paintings and pastels, probably assembled by different forebears of the Shaw family. In any case, they made strange partners as they faced each other from opposite walls. By negotiating with the Shaw heirs, the Trustees and the Director obtained an agreement that allowed them a flexible policy in the public interest. Thereafter, museum officials were reluctant to accept binding gifts which defied any progress.

When I pointed out this situation to President Sills, who was wise in the ways of the world, he said, with a twinkle in his eye, "Where there is a will, there's a way." As a first step, he asked the College's counsel, Louis Bernstein, to find and read the will to ascertain what it actually contained. Bernstein reported that there was not a word in it that tied the College's hands. So much for unchallenged assumptions.

I then asked for President Sills's concurrence in my determination never again to hang the museum's galleries in so crowded a fashion. Sills agreed, asking only that I make changes gradually. The museum had received hope for a new day.

When that policy was solved, we faced another problem which was to plague us for years to come and still affects museums of every description. After rehanging the Boyd, Bowdoin, and Walker galleries with the single tiers of pictures now standard almost everywhere, we had on hand an enormous surplus of pictures and objects and, in a building designed for 1894 customs, no place to put them. A major effort was required to find or build storage rooms in the basements of Memorial, Searles, Adams, and Hubbard halls and the Chapel. They were dust-ridden and unsafe, to say nothing of the labor of transporting pictures from these distant bins without benefit of a catalogue of their locations.

One of the obvious needs which called for attention in the thirties was the physical condition of the paintings in the collection whose varnish had darkened in the course of time or which had gathered harmful dust in inadequate storage rooms. Some had reached the point where entirely new canvas backings were needed. This problem could not be addressed at once for two reasons common to the time. The scientific care of pictures was only in its beginning stages, even in large centers. There was a dearth of trained conservators, and small museums with limited resources had to wait for their services until a larger corps of professionals could be trained at Harvard, Oberlin, and other leading centers.

Chance assisted us again when it was discovered that Mr. David Lowe, the chief of conservation at the Museum of Fine Arts in Boston, spent his summer vacations on Bailey Island. He agreed to survey our collection of paintings and provide a priority list of those pictures which were most valuable and also in need of attention. The list was long enough to occupy him indefinitely, but out of genuine concern for the works of art, he began immediately to work in the museum during each weekday morning, and a start was made. Over the next three years we moved from deep concern to hope for the future, long-range though the outlook had to be. The preservation of works of art is, of course, an endless duty and always future-oriented.

The Sophia Walker Gallery in the museum, crowded with gifts from the Misses Harriet and Sophia Walker, as it was when Professor Beam came to work at Bowdoin.

So, when Mr. Lowe, who was getting along in years, retired, we sought help from the growing program at the Fogg Museum. Elizabeth Jones, chief conservator in the Fogg Conservation Department from 1952 to 1974, perceived that small museums might suffer while all aid went to the richly endowed metropolitan institutions. She therefore encouraged some of her trainees to travel to museums like those at Bowdoin and Colby to help us continue the care of our pictures on a *per diem* basis. In the late 1950s we were thus fortunate in obtaining the help of one of her best protegés, Alfred Jakstas, to proceed where Mr. Lowe had left off. Between the two, the condition of our pictures was improved in systematic order and many were, as it were, "saved."

Mr. Jakstas was a diligent, skillful, and dedicated worker, so much so that he was presently hired by the Chicago Art Institute to head its large conservation laboratory on a full-time basis. We then sought and obtained another expert from the Fogg Museum, John Washeba. He was an expert in the care of paper, rather more than paintings, and turned his attention to the collection of prints and drawings, an area which is sometimes overlooked. He came periodically to help us until the demands on his time kept him in the Boston area.

Our need to rely on part-time assistance was less than ideal, but it involved an important area of our responsibility. In the course of time, conservators have been trained on a broader front and the preservation, as well as the acquisition, of pictures, is now much less of a worry than it once was. Indeed, the care that is now being given to works of art is a matter worthy of pride. Dr. Katharine J. Watson, the present Director of the Museum, has long been especially devoted to this responsibility and has made it an important feature of her stewardship. What was once a danger is now wholly under control and the future bright.

To underscore the importance of the preservation of the collections, which is not a subject normally heeded by the public, Dr. Watson organized a highly informative exhibition in the spring of 1979 bearing the indicative title: *An Ounce of Prevention—The Care and Conservation of Works of Art.*

For years we dreaded the appearance of an alumnus or visitor who wanted to inspect a portrait of an ancestor which had been left in our care. Invariably it would be the back picture in a stack of frames whose location we could only guess at. So, when Jean Sutherland Boggs sought our advice about the construction of some new museum facilities, we replied, seriously: "Build your storerooms first."

The obstacle that faced us after three picture galleries were renovated by June of 1937 was the highest of all on three counts. Sculpture Hall not only greeted the visitor with walls which were a dark and dirty crimson, the lights which now

The Walker Art Building before the Visual Arts Center was built. Photo by Stephen E. Merrill.

illuminate the murals were not installed until a later date, and the room was somber. Against this backdrop was arrayed a collection of large plaster cast replicas of the noted favorites of ancient classical art. The upper walls were covered with a procession of sections from the Parthenon frieze. At floor level the *Venus di Milo,* the *Apollo Belvedere,* and other figures faced the *Laocoön* group. All were large, and all were begrimed beyond any resemblance to ancient marble.

This group's imposing presence was also a carryover from an earlier era. At that moment the Metropolitan Museum and the Museum of Fine Arts at Boston were trying to replace large galleries of similar statues. When they succeeded, I asked Professor Andrews and President Sills for permission to remove them for renovation purposes and never restore them. Permission granted, we faced the real problem of what to do with the once-fashionable figures, as they were no longer wanted by any other department, and two years passed before we were able to transfer them *gratis* to various schools around the state, whence most of them have long since vanished with changing times.

The next hurdle we faced was a formidable but important one. While the plaster casts dominated Sculpture Hall, lodged in a room in the basement (now the registrar's and preparator's laboratory) were the Assyrian reliefs which Henri Byron Haskell, a graduate of the Medical School of Maine at Bowdoin in 1855, had sent to the College in the middle of the nineteenth century. It was difficult to imagine how they had been transferred, as they were enormously heavy. Long ignored, they were enjoying a new appreciation and were deemed equal in value to similar sets in the Metropolitan Museum. Such treasures deserved a better place, but the task of moving them from the far corner of the basement up to Sculpture Hall was far easier said than done, and absorbed our attention through much of the summer of 1938.

Our one college carpenter, Horace Litchfield, came to the fore with a large measure of Yankee ingenuity and persistence. With equipment little better than that used by the builders of the ancient Egyptian Pyramids, he moved the sections piece by piece on rollers through the narrow corridors, enlarging brick doorways and then reframing them as he went. Over a month was consumed in reaching the one back door. Then the stairs had to be removed and a lift installed to elevate the slabs to the ground floor. Chain hauls and pulleys accomplished that stage in another fortnight. Then the slabs were moved over rollers to the front of the building and up the front stairs into Sculpture Hall, a labor much easier to describe than to fulfill. By late summer the reliefs were mounted on their bases, and all hoped that our most laborious project was finished. Their serene dignity transformed Sculpture Hall, and the effort was deemed to have been worthwhile. The Museum was taking the shape we had hoped for, and another corner had been turned. The galleries were clean and their contents displayed in simpler fashion. We would not again have to struggle so hard physically, but the list of problems to be solved was still long.

My role that summer was largely that of an anxious observer. Professor Andrews had sailed for a trip abroad; it was to be his last one. During the fall months his strength declined, and he died in the spring. It was a sad day for all of us, and I felt bereft.

Look Ahead, Plan Ahead

President Sills sensed my solitary situation and took two steps to help me and the Museum. He allowed me to appoint a Curator for assistance and counsel. I chose George Roger Edwards '35, a recent graduate. Roger was trained in the classics and fluent in the ancient languages. He later used these skills to become a distinguished Assistant Curator in the Classical Section of the University Museum at the University of Pennsylvania. At Bowdoin he was quiet and retiring and had a mind which was infinitely studious and orderly. To use these virtues we asked him to found and develop a truly systematic catalogue of the collections, their histories and their locations. While we were busy and overextended, this vital aspect of the Museum's management had been neglected. Starting virtually from zero, he catalogued the collections so thoroughly during the two years he stayed with us that it has been expanded soundly ever since. No outsiders would have been aware of Roger's presence, but without the enormous amount of work he did we could not have continued to advance efficiently. Each step we took had to be based on a firm foundation.

Our next Curator, Dr. Albert Sutherland Roe, later Chairman of the Art Department at Cornell University, was as outgoing as Roger was retiring. He was a gifted teacher, and with a small staff it was incumbent upon us to use each man's strength. Before he left, the teaching program was shored up with an extension of the course offerings and an upgrading of standards.

The latter was not achieved without some effort. As Harvard and the rest of the nation moved toward the rigorous conceptions of scientific art history Professor Sachs and the German scholars demanded for modern museology and the new doctoral programs, our students found it hard to accept the new standards. An A or B was expected as a reward for attendance. I could not accept it, and Dr. Roe would not condone it.

Together we watched with interest the efforts of a friend of mine, Professor Frederic E. T. Tillotson h '46, who arrived at Bowdoin at the same time. He was eager to introduce the new musicology and, a concert pianist himself, expected his charges to read scores and play instruments, and would tolerate no indolence in the pursuit of these studies. He, too, inherited large courses in music appreciation in which the students had been treated kindly. At the end of the first year he failed the majority of his students in high indignation. As a result of this shock treatment, only seven enrolled in his class the following fall, and considerable dismay followed. When I conferred with President Sills about this problem, he said, wisely, "I want you and Albert to tighten standards steadily, but don't do it overnight." We followed his advice, escaped calamity, and brought the standards to their proper level in such a way that few noticed. The result was an improvement on yet another front. Not being by nature a patient person myself, I had to learn from President Sills that patience is often an indispensable ingredient of wisdom in many human endeavors.

After the appointment of Roger Edwards as Curator, President Sills took three other steps which proved to be of lasting value. Since my efforts had been focussed within the Museum, I knew little about the College at large. To correct this lack, he made me a member of the Committee on Public Exercises, a post I held from 1946 to 1956, and thereby gained an education in public relations. He also made me the faculty representative to the Governing Boards' Committee on Buildings and Grounds. All physical improvements at the College had to be approved by that commit-

tee on a competitive-merit basis, as all departments were seeking funds from a limited source. I soon observed that Malcolm Morrell, the Director of Athletics, was a master of that process. He always presented to the committee, who were, apart from myself, all members of the Governing Boards, a list of needs with a timetable, stating that the first need was urgent, but others could be deferred until year two or year four. This approach seemed so reasonable to the committee that it approved nearly every request Morrell made in the course of time. The athletic facilities grew and improved with each passing year, and I resolved to adopt the same policy wherever possible. The working technique was plain: look ahead, plan ahead.

President Sills took a further step of even greater importance. Although he applauded the growth of the visual arts at the College, and was a sympathetic counselor, he had many other demands on his time as the need for developing many new policies advanced. He therefore created a Committee on Art Interests from members of the Governing Boards (usually three Trustees and three Overseers), to whom I could turn at length for guidance. The committee was charged with the approval of acquisitions and all major plans for improvement. Formal meetings were held twice a year, but the individual members were always available for consultation according to their special backgrounds.

With the exception of John H. Halford '07 h '27, who was an avid collector, none of the members was experienced in the arts. But all were men astute in the ways of the world and educated gentlemen of stature. Among the most active members were the first chairman, Professor William W. Lawrence 1898 h '27, Chairman of the English Department at Columbia University, and Leland M. Goodrich '20, of the same institution, a famous leader in the field of education. Charles A. Cary '10 was Vice President of the DuPont Company, William C. Pierce '28 was the leading corporation lawyer at the firm of Cromwell and Sullivan, and Richard A. Wiley '49 and Louis Bernstein '22 were eminent attorneys. Sanford B. Cousins '20 was Vice President for Personnel at the Bell Telephone Company. General Robert N. Smith '38, the second ranking officer at the Defense Department, who had spent many hours as an undergraduate helping me refurbish the museum, added another dimension. Further, they were all members of other committees of the Governing Boards and knew well the operation of the College at large and the proper way to represent the interests of the visual arts in fair competition.

My duty was to advise them of the needs of the Museum and the Art Department and the way these requirements were being met elsewhere. These reports would then be discussed and framed in policies for long-range satisfaction against a timetable of urgency. But the members of the committee were not passive men and sometimes initiated important ideas.

Professor Lawrence and John W. Frost '04 h '54, an academician and a highly educated attorney, saw the need to develop our collection of books. They so urged the College Librarian, and provided endowments for the formation and development of a reference library within the department. The seed, once planted, grew to the present large dimensions of the William Curtis Pierce Library in the Visual Arts Center. And Lewis W. Kresch '59, a prominent businessman and amateur photographer, donated funds for the much-needed development of the collection of slides for instructional purposes, which now includes thousands of units.

The Museum in the older days had never offered the public a temporary exhibition, or loan show, but that means of augmenting collections was becoming an important method across the nation. In past times large exhibitions had actually been sponsored, but they were promoted mainly in connection with the spectacular world's fairs offered in Europe and America as early as 1853, in Paris, London, and New York, and in our own century numerous times afterward. However, in

the early thirties, Alfred Barr, Professor Sachs's brilliant protegé, found himself Director of the Museum of Modern Art with a fine building available but no permanent collection to fill it. While biding his time, he assembled a series of impressive temporary exhibitions, such as the first important showing in America of Vincent Van Gogh's work in 1936, and publicized them widely.

The rest of the museum world was obliged to follow suit, and its history has featured that fact ever since. Indeed, the phenomenon of the appearance of art centers in smaller cities across the country in the thirties gave testimony to the growing interest in art and the fact that centers could begin within modest means without permanent collections. Bowdoin, with its old and distinguished collection, was more fortunate in that respect, but the committee decreed that it should not rest on its oars. The policy of matching the rest of the country was established, and in ensuing decades added some of the most important contributions the Museum has made to the College and its surrounding area.

More than one of the Museum's special exhibitions has attracted national notice, but a beginning had to be made in 1937 on a shoestring. We borrowed a set of color reproductions and some original lithographs from the Association of American Artists and displayed them on panels in the Boyd Gallery. The favorable response among students and others was almost pathetically gratifying. It led to the development of a student loan collection of framed reproductions which the undergraduates could rent to improve the decoration of their rooms, an opportunity I had seen and used at Harvard.

For our second exhibition we aimed higher by showing original oil paintings. They comprised a one-man show of the work of Henry Strater of Ogunquit. He later founded and endowed the York Hospital as well as the Art Museum of Ogunquit. We had met socially and remained lifelong friends. Our third exhibition presented

Donor John H. Halford '07 h '27, a Trustee and member of the Select Committee on Art Interests; Justice Harold Hitz Burton '09 h '37, an Overseer and recipient of the Bowdoin Prize in 1958; and Mrs. Philip C. (Frances) Beam at a reception at the museum in 1961.

original oil paintings of Stephen Etnier of Harpswell. Both artists were recognized in New York, and the Committee on Art Interests hoped to maintain offerings on that level. Both also financed the cost of transportation and insurance, which were important for us then and have now become a matter of much concern.

With our fourth exhibition we were even more fortunate. Booth Tarkington, whom I had met through Professor Andrews, used the fortune he acquired through his writings to amass an important collection of old master paintings. He gladly lent his paintings by Titian, Gainsborough, Thomas Lawrence, and other luminaries at his own expense, and, by a stroke of good timing, the College conferred on him an honorary degree in the same year. I was informed that a member of the Honors Committee, who was also a member of the Committee on Art Interests, had something to do with that coincidence. It was an interplay of influence which was not unique.

In the few years before the outbreak of war, the Museum had been able to improve its temporary exhibitions from a few panels of reproductions to a gallery full of masterpieces. Thus encouraged, the

Committee on Art Interests accepted the temporary exhibition as a permanent feature of policy, and it has remained a fixture ever since. For the moment, however, the committee was forced to recognize another side of the coin. The best exhibitions were costly, sometimes requiring large sums of money for transportation and insurance, factors which loomed large while the Depression persisted. Other than packaged shows, the exhibitions which the small staff planned and hung involved a great deal of work, often over extended periods of time, and the teaching program was in danger of suffering. Inescapably, too, the facilities for ambitious displays were limited. On more than one occasion, such as the Sloan show and two Homer exhibitions, both the Boyd and Bowdoin galleries had to be dismantled and stored to free the walls for the pictures.

Nevertheless, the results seemed worth the effort, and the committee determined to continue them, and never turned back. However, since so much of the Museum's work interrelates treasures, funds, and facilities, the committee faced other policy decisions. There followed earnest discussions about how to raise needed funds. All recognized that the College alone could not sacrifice its duty to educational programs and student needs in favor of the Museum. At the same time it discouraged or prohibited the staff from soliciting help in any areas which would compete with its own fundraising efforts among alumni.

When our hands seemed tied, the astute minds of Sanford Cousins, William Pierce, and Roscoe H. Hupper '07 h '45 saw that our hope and efforts must be directed toward those affluent prospects who were friends of the Museum, but not graduates of the College, and were not likely to contribute to it. In vacationland there were people who came to Maine for the summer and visited the Museum on their way to Boothbay Harbor or Mount Desert Island. Others came to the Summer Theater. To favor the latter, we opened the Museum for the hours between dinner and curtain time. Miss Susan Dwight Bliss, Mrs. Sylvia Ross, and Mr. and Mrs. Hamlin were visitors of this sort who come to mind. Identifying others becomes an ongoing process. None, I learned, were better at adding to the list than members of the legal and banking professions who were also members of the Committee on Art Interests. It is a simple fact that we would not have gotten nearly so far as we did without this help.

In 1961, John Halford, who succeeded Professor Lawrence as Chairman of the committee and supported the Museum's efforts staunchly, conceived another means of developing interest by founding the Associates Program, and Carl Schmalz, Curator and Assistant Professor of Art, refined its organization from within. The aim was to allow a wide circle of friends and local residents who were not graduates of the College to identify themselves with the Museum's activities. Membership fees were modest, but the cumulative income was significant and added appreciably to our ability to offer more and better exhibitions. It should be noted that the Museum, a private institution, has always been open free to the public.

In its oversight of the acquisition of additions to the collections, the committee encountered two unforeseen problems. The first appeared when friends or alumni wished to donate works of art which would not have improved the collections or would have cost more to conserve than they were worth. Similarly, some friends wished to lend the Museum worthy examples, or place them in free storage, for unlimited times. The committee aided the Director by assuming responsibility for the rejection of these offers or placing a time limit on loans. It also rejected binding commitments about perpetual display, as other museums were doing increasingly, to avoid repetition of the Shaw or Walker cases.

Another problem also arose. The word of the Director and Curator was accepted regarding the acceptability of gifts and purchases, but the latter required financial endorsement when the commit-

tee met, only twice a year. For a time authority was vested in the Chairman of the committee but that, too, encountered obstacles. It was a fact of life that a small museum with a limited purse was obliged to avoid expensive items and seek bargains. These sometimes appeared unpredictably and demanded prompt decisions. A pointed instance occurred in 1962 when the Curator, Marvin Sadik, was informed by a friend at the Metropolitan Museum, Curator Stuart Feld, that a fine painting by Thomas Eakins could be bought from an estate at a very low price in return for a prompt answer. It was necessary to call an emergency meeting of the committee to take advantage of this opportunity. The committee thereafter permitted the Director and the President to conclude purchases with power whenever the need was urgent.

Mrs. R. S. Hitchcock, a Walker Art Museum Associate, tends flowers before an opening in 1961.

New Buildings Came Slowly

The committee also recognized as early as 1938 that continued growth of the Museum and teaching functions in the same building would crowd both to the point where efficiency would be impossible. It also knew that, in the competition among departments, new buildings came slowly, often many years later, and that the seeds must be planted early. I was therefore instructed to advertise that our needs would soon extend far beyond the immediate demand for storage space in the annual report of the Director to the President of the College. This was done at once and continued every year thereafter. As predicted, success did not come until several decades later and then not easily. The committee believed in the legitimate claims of the teaching function, but other departments asserted the same rights. President Coles met the serious need for storage space by constructing two underground facilities beneath the terraces of the Walker Art Building, but informed us that our claims for a new instructional building would have to wait until a new library, gymnasium, hockey rink, and senior center were constructed.

The tide was finally turned for us by the efforts of several friends on the committee and in the administration, and William Pierce furnished the *raison d'etre* for the Visual Arts Center by arguing that the College was badly in need of a properly equipped audio-visual auditorium which would serve the entire community as well as the department, a prophecy which has been amply justified by the constantly-used Kresge Auditorium. This argument was persuasive for President Howell and Provost Olin Robison, and permission was granted to proceed with the study. At the next meeting of the committee, Richard Wiley and General Robert Smith presented the Smith-Wiley Report, which laid the foundation for specific actions.

As its next step the committee asked me to recommend an outside consultant who would review the plans from the experience of another but similar college. I favored Professor Lane Faison, Chairman of the Art Department at Williams and the author of *Art Museums of New England*, published in 1958, and he presented the Faison Report at the next meeting after a careful

The Walker Art Building, designed by McKim, Mead & White, opened in 1894, and its modern cousin, the Visual Arts Center, designed by Edward Larrabee Barnes, opened in 1976. Photo by Joe Kachinski.

on-campus study. In his report he made a crucial recommendation, namely, that a link gallery should be constructed to join the Museum and the Visual Arts Center, to give needed spaces for exhibitions, additional storage, and other work rooms, and avoid the separation of the arts. President Howell supported this concept, and John Halford donated generously toward its realization. Richard Wiley then headed a committee which selected Edward Larrabee Barnes as architect in June of 1972, and Provost Robison was chosen to steer the resulting design through the Governing Boards. By that time, however, the Depression had been replaced by inflation. Building costs were outracing funds and estimates at the rate of 17 percent a year. An anxious moment ensued when, after years of waiting, a vote was to be taken by the Executive Committee in the face of this fact. I had no vote but listened with profound gratitude as Olin Robison and William Pierce pleaded eloquently for approval, asserting that another delay would place the project out of reach for many years to come. President Howell supported that position, and the building process was begun.

The Visual Arts Center opened for use in the fall of 1975 and was dedicated in April of 1976.

The Importance of Outside Help

Meanwhile, the collections had grown in important ways through the help of numerous friends. Notable examples were John Halford, Susan Dwight Bliss, Mrs. William Tudor Gardiner, Mr. and Mrs. George Otis Hamlin, Mrs. Sylvia Ross, and members of the Homer family. Since only Mr. Halford was a graduate of the College, all of the others illustrated the importance of outside help and, often, the factor of favorable accident.

Mr. Halford had collected for his home outside of Philadelphia numerous examples of painting and fine furniture of museum quality. Through his service as Chairman of the Committee on Art Interests, he observed the needs of the Museum and began to donate items from his collection well before his death, contributed handsomely to the Associates Program, and made a crucial gift of several hundred thousand dollars toward the building of the Visual Arts Center and the renovation of the Museum. The importance of his support could hardly be exaggerated, and a principal gallery of the Art Museum was named in his honor.

Susan Dwight Bliss was a wealthy resident of Manhattan who visited the campus one summer

day on her way to her home at Bar Harbor. Apparently she was favorably impressed, for shortly afterward she invited Kenneth J. Boyer, the College Librarian, and me to visit her in her mansion about a block away from Fifth Avenue. Into that mansion she, and her father before her, had brought a large collection of furniture, paintings, silver, Oriental carpets, prints and drawings, and books on art. She offered a wide choice of items which would be suitable for the Museum and Library, and paid for the installation of her handsome library room in Hubbard Hall and her music room in Gibson Hall. She was a lady of gracious and generous character, gave us a standing invitation to visit her whenever we were in New York, and continued to support the Museum as long as she lived. It was a privilege to know her.

Mr. and Mrs. George Otis Hamlin made the acquaintance of Bowdoin when they came from their estate at Boothbay Harbor to an open house on a summer afternoon. They visited the Museum because Mr. Hamlin was, as he put it, a frustrated amateur artist. A native of Maine, he made a fortune in the textile business in Pennsylvania, and moved to New York, retiring to an apartment overlooking the Washington Arch. His desire was to be near Greenwich Village and its artists. Previously, he had become a friend of John Sloan through Sloan's first wife, Dolly, who had taken piano lessons from Mrs. Hamlin before her marriage. Early in their friendship, Sloan loaned George Hamlin nineteen of his paintings and over the years gave him a collection of prints. In 1923, when both John and Dolly needed funds for major surgery, Mr. Hamlin bought the paintings to assist them.

In the mid-1940s, during a visit by John and Helen Sloan to the Hamlins' New York apartment, Mr. Hamlin first introduced the idea that their collection of Sloan's works go to the Bowdoin College Museum of Art after their deaths. The artist was deeply pleased. Mr. Hamlin wrote to me in February of 1950 proposing the gift and inviting me to see his Sloan collection on my next trip to New York. I accepted, met the artist and Helen, his second wife, and returned there many times, as the Hamlins were agreeable and hospitable hosts.

The Hamlins had no children, and when Mr. and Mrs. Hamlin reviewed the disposition of their possessions with Helen Sloan after John Sloan's death in 1951, Mrs. Sloan suggested that in addition to giving the works of art, they leave an endowment in support of the museum's acquisition and exhibition of American paintings, drawings, and etchings.

This bequest, one of the largest we had received, greatly enhanced our opportunity to hold significant exhibitions and meet their attendant costs.

The first exhibition permitted by this donation was devoted to *The Art of John Sloan;* the second was the first one-man show of Leonard Baskin's art, which was organized by Marvin Sadik. He followed with *The Portrayal of the Negro in American Art,* attended by Martin Luther King and so successful that it earned a full-page review by John Canaday in the *Sunday New York Times.* Before Sadik left and eventually became Director of the National Portrait Gallery, he and I were able to collaborate on an equally ambitious exhibition of the art of Maine's old master, Winslow Homer. The Hamlin Fund allowed us to present exhibitions of this caliber, and to publish catalogues which were worthy of the exhibitions and provided lasting records of them.

Mrs. William Tudor Gardiner h '45, wife of the former governor of Maine, also came to us voluntarily. She resided in a home on Beacon Street in Boston, but owned an estate in Woolwich, Maine. On a visit from one to the other she came to my office unannounced and invited me to inspect a collection of Chinese, Korean, and Japanese ceramics which she had formed as a girl when her father was Ambassador to Japan. While abroad she had wisely engaged the expert staff of the Yamanaka Company, the leading dealer in Tokyo, to review her holdings. The result was a varied group of ceramics of fine quality. She offered them to Bowdoin, after the Museum of Fine Arts had shown

Professor and Mrs. Beam in 1962 with Helen Farr Sloan, widow of John Sloan, at the opening of The Art of John Sloan, 1871-1951. *This exhibition was the first showing of the Hamlin bequest.*

only moderate interest. Bowdoin was not in such a fortunate position, and we accepted them gladly. They formed the nucleus of a collection of Asiatic examples which would probably never be large, but we hoped would offer fine representations.

Sanford Cousins observed at that time that Bowdoin was fortunate in that it would never have to cover the history of art in its Museum or courses so universally as the Art Department at Harvard or the Metropolitan Museum in New York. It could rely selectively on its strength in a varied but limited number of areas.

Mrs. Sylvia Ross's support was another instance which came from outside, with an assist from a member of the Bowdoin family. Her attorney, George F. Eaton '14, observed that she was a widow of means and occupied a large house in Bangor which was filled with a great variety of objects—silver, paintings, Oriental carpets, furniture. These had been collected voraciously without any central aim, but were of fine to excellent quality. She had outlived all of her relatives, and the disposition of her estate was an open question. Mr. Eaton invited me to meet her, and I found her to be a peppery but lively and engaging person, as did my wife. We were invited to see her again and visit her at her summer residence at Southwest Harbor. No mention of money or gifts was made, but through the will Mr. Eaton compiled for her, she gave Bowdoin the free choice of her possessions and the liberty to use them on the campus wherever they would be most serviceable.

With the help of Robert Hall, the leading auctioneer of the area, who had advised her on many purchases, Marvin Sadik and I made an extensive selection for the Museum and for wider use on the campus, upgrading much of the College's useful furniture, silver service, and floor coverings. Some time later Mr. Eaton reported that when Mrs. Ross was in her final days at the Bangor Hospital in 1963, a young nurse treated her kindly, and for that simple gesture she left the Hospital and Bowdoin generous gifts of money.

The connection of the Homer family with Bowdoin probably began when Professor Andrews taught English to Charles Lowell Homer, the artist's nephew, when Homer was studying nautical engineering at M.I.T. When I expressed an interest in Winslow's art, Professor Andrews arranged for us to meet the nephew for lunch at the Parker House in Boston, and Homer in turn invited me to visit him and his wife at their summer home at Prout's Neck, which I did with pleasure many times before he died. Mrs. Charles Savage Homer, Winslow's sister-in-law, invited Professor Andrews and me to choose one of the many paintings the artist had given her and her husband, and we selected the monochromatic oil *The Fountains at Night,* which has since become nationally known.

The connection with the family was continued and led to the transfer by gift of the family of the Memorabilia in Homer's unheated wooden studio to safer facilities in the Art Museum at Bowdoin. It had become recognized that the Studio was a hazardous place for them to remain during the damp and frigid winters, and that, with the growing scholarly appreciation of Homer's work, they required the care which could only be given by a

professional staff in carefully monitored facilities. The Memorabilia have since stood out as a unique and invaluable benefaction, as scholars from all over the country have come to use them. The collection of original works by Winslow Homer is displayed in the only gallery in the Museum devoted to the work of a single master.

To augment the gift of the Homer family and its own array of paintings, the Museum has acquired by purchase an almost complete set of Winslow Homer's 220 magazine engravings, owing to the generous and timely help of President Roger Howell.

Charles Lowell Homer enabled us to add another important item to the collection when we held an exhibition of the large group of watercolors by Winslow which Charles had inherited from Mrs. Charles S. Homer, Jr. This occurred in 1954 and was shared with the Museum at Colby College, whose Director, Professor James Carpenter, had been a contemporary of mine at Harvard. While the exhibition was on view, Charles L. Homer offered us the choice of any picture in the show at a price so low as to be virtually a gift. At that moment, the noted scholar Irwin Panofsky was at Bowdoin to give a series of lectures. They proved to be brilliant, and we asked his advice about the selection of a picture. He recommended the monochromatic watercolor *Wolfe's Cove,* which Homer had painted on a visit to Canada in 1895, and explained by pointing out that we already owned an outstanding chromatic watercolor, *The End of the Hunt,* and that Homer's paintings in monochrome, which continued his long service as a designer of wood engravings for journals and magazines, were rarer than his numerous watercolors in full color. His advice was taken and proved to be excellent.

However, our funds were low even to meet a modest charge. President Coles came to our rescue by inviting contributions at a meeting of the Trustees. Five responded, and with their shared help we were able to secure the picture. Credit for this prompt assistance should be given to Messrs.

Martin Luther King attended a preview of The Portrayal of the Negro in American Painting *exhibition in 1964. He is pictured here in the gallery with Curator Marvin S. Sadik, who organized the exhibition.*

John Halford, Benjamin R. Shute '31, Neal W. Allen '07, William W. Lawrence, and John F. Dana 1898 h '38.

In recent years gifts of paintings by the Samuel H. Kress Foundation and Walter Gutman have contributed to the breadth of the Museum's displays in the fields of Renaissance and post-Renaissance art and the art of the twentieth century, and Mr. and Mrs. Lloyd O. Coulter have expanded the latter by donating funds for the purchase of works of art on a generously unrestricted basis. The point is underscored because the art of a given time has often been appreciated and taught belatedly.

Two facts of the Museum's history should be noted in passing. The first is that the above-named gifts, which came in the middle of the present century, continued a tradition which had been started in the College's earliest years by James Bowdoin III, continued by Henri Byron Haskell and Colonel Boyd until the Walker sisters gave the building itself, and followed by Edward Perry Warren, the Kress Foundation, and others. The preponderance of the Museum's treasures have come from the generosity of the College's friends,

Professor Beam in his office in the Visual Arts Center about 1965 with a portrait of Winslow Homer, the focus of his research and writing.

and the Museum would be hard to imagine without them.

A second important fact is that, so far as is known, all of these benefactors have come voluntarily. Direct solicitations of works of art from individuals have been rare or non-existent. While he was Chairman of the Committee on Art Interests, Professor Lawrence deduced from this fact that the best selling point we have is the Museum itself, and all policies have been developed accordingly.

In more recent times important aid has come from charitable foundations and government grants. This assistance is normally applied for, but there is nothing automatic about the awards, and they are given only when cases are presented justifiably and, importantly, on the basis of a long history of self-improvement.

A Succession of Versatile Workers

During the years before and after World War II, the work of the Museum and Department was carried on in close association by a succession of versatile workers who made important contributions according to their many talents. It would be impossible to describe them all but, along with the persons and activities already noted, some other observations should be made to give credit where it is due.

For many years Merle Pottle, who succeeded Mr. Hennessey, not only served as the building's custodian, but packed and unpacked countless picture crates, hung hundreds of pictures, and projected thousands of slides.

When the studio courses grew to large proportions, Dr. Carl N. Schmalz, Jr., a graduate of the Harvard University program in art history who was also a professionally trained artist, took over the instruction in studio practice while also teaching courses in art history, both Western and Oriental, and arranging temporary exhibitions as Curator of the Museum. He also helped to put the Associates Program on an organized basis with the able assistance of the Museum Secretary, Mrs. Dolores Hiebert.

Carl was the last artist we were able to engage who had earned a doctorate in art history. When he left for Amherst, the development of the Studio Division under Professor Thomas B. Cornell, of Amherst and the University of California, was destined for a track of its own at Bowdoin and across the country. In more recent times the trend established under Professor Cornell has been continued by Professor Mark C. Wethli, earning for the creative arts both popularity and esteem.

It was not automatic for people to wish to stay permanently in Brunswick, and Richard Wadleigh, who loved Italy, longed to return there, though he served admirably as Curator for two years. He was a brilliant linguist, a highly orderly person, and organized all aspects of the Museum's files and work in a systematic way. Back in Rome, he trans-

lated into English the articles by Italian scholars for McGraw-Hill's massive *Encyclopedia of the Arts,* a publication of international importance.

While serving as Curator and teaching the history of art from 1946 to 1949, Dr. Albert Roe published scholarly studies on William Blake which made him the leading authority in the country before he became Chairman of the Department at Cornell. He developed the Department admirably before he retired. To the sorrow of all who knew him, he died in 1989.

Richard V. West, another accomplished linguist and efficient administrator, had served as right-hand man to Gordon Smith at the Knox-Albright Gallery in Buffalo, and carried on in a highly professional manner, first as Curator at Bowdoin from 1967 to 1969, and then as Director and Curator from 1969 to 1973, before he and his wife returned home to California and a post as Director of the Crocker Art Museum at Sacramento. It was through his acquaintance with Rockwell Kent that Bowdoin received its examples of that artist's work.

Stephen C. Foster brought his doctoral training from the University of Pennsylvania, earned a reputation as an expert in twentieth-century avant-garde art, and then returned in 1974 to his home in the Middle West and a professorship at the University of Iowa. He was succeeded by Professor Larry D. Lutchmansingh, whose appointment illustrated the interlocking character of the art world. He had been trained at McGill by my former mentor at Harvard, Winthrop Judkins, and taken his doctorate at Cornell as the protegé of Professor Roe, who recommended him to Bowdoin. Since then he has gained a reputation as an authority on British art and as one of the finest lecturers in the College.

Meanwhile, we were served superbly over the years by Professor Charles Mitchell h '70, a graduate of Oxford, a nationally known authority on the Renaissance, and longtime Chairman of the Art Department at Bryn Mawr, when he served twice as a visiting lecturer in the Tallman Foundation series. During his second stay he aided us expertly by recommending a protegé at Bryn Mawr, Susan E. Wegner, and a friend at the University of Michigan, Clifton C. Olds, who now serve as Chairman of the Department and Edith Cleaves Barry Professor of the History and Criticism of Art, respectively. Dr. Olds had served as Director of the University of Michigan Museum of Art and filled in as Acting Director of the Bowdoin College Museum of Art when Dr. Katharine J. Watson, an authority on the art of Giovanni Bologna who came from Oberlin College to become the current Director of the Museum, recently spent a year's sabbatic leave studying in Switzerland. Indeed, it was a rare time when some member of the Museum or Department was not doing double duty in one way or another.

In addition to hard and versatile work, innovative insights can contribute importantly. While at Bowdoin, Professor Mitchell observed that the Museum's funds for purchases were limited and pointed out a way in which they could be used economically to acquire works in a field which was being neglected, namely the graphic work of the early Expressionists. With his advice we were able to start a collection in that area for quite reasonable sums before it became recognized and expensive. There were other areas in which personal interests and ideas started programs which proved to be important.

For example, Dr. Brooks W. Stoddard, a product of Williams College and New York University who was an enthusiastic photographer, expanded the slide collection by thousands of units, with the assistance of Museum Secretary Kay Rumsey, and was instrumental in the addition of courses in photography which have become highly popular under the trained eye of Professor John McKee. Stoddard left in 1972 to become Chairman of the Art Department at Colgate University. While in Brunswick he reconstructed the structural history of the Congregational Church, and he returned here to pursue his interest in the preservation of historic buildings throughout the State. Before he left Bowdoin, Dr. Stoddard made an important

The opening of the Bowdoin Colonial and Federal Portraits *exhibition at Wildenstein and Company in New York in 1966.*

discovery when he determined that the Museum's fine thirteenth-century Gothic *Head of a King* came from the Cathedral at Chartres.

Another Curator of the Museum who personified versatility was Dr. James W. Fowle, a second product of Williams College and Harvard. He was an accomplished musician and critic of the visual arts, and a natural master of human relations. After two years at Bowdoin in 1951 and 1952, he was appointed Master of Kirkland House and Professor of the large Introductory course at Harvard, which drew capacity enrollments of 700 or more Harvard and Radcliffe students. He was then invited to become Chairman of the Department of Art History at the prestigious Rhode Island School of Design, where he taught and worked closely with the Museum until he retired. Along the way he became recognized as an expert on the art of nineteenth-century France and the work of Théodore Gericault in particular.

After Richard West departed for Sacramento in 1973, Dr. R. Peter Mooz was appointed Director. Like Dr. Watson, who succeeded him, he was a product of the University of Pennsylvania Graduate School, and he had gained special expertise in the decorative arts at the Winterthur Museum. He was a specialist in the art of Robert Feke, which was important at Bowdoin, and a close student of fine furniture. He combined these interests in a successful Summer Institute on American Art, in an excellent exhibition dealing with the family of Isaac Winslow of Boston, and in a large symposium on the decorative arts for the general public. After three years he was appointed Director of the Virginia State Museum at Richmond.

Russell J. Moore and Margaret Burke Clunie also served as able curators during the 1970s. Moore served as Special Projects Curator from 1974 to 1976, then became Curator for a year before serving as Acting Director for 1977-78, while Dr. Watson was on leave. Margaret Burke Clunie (now Margaret R. Burke) assembled the *Handbook of the Collections* during her curatorship from 1976 to

1979. She also joined the staff of the Virginia Museum of Fine Arts at Richmond.

Similarly, John W. Coffey II, who came to Bowdoin in 1981 from Williams College, served with distinction as Curator by employing an outstanding ability to display temporary exhibitions in handsome and ingenious arrangements. A striking example was his organization and presentation of *Winslow Homer Watercolors*, which elicited an enthusiastic critical and public response. He also served the Museum in a long-range fashion by retrieving from storage paintings which could be restored by cleaning to their proper place, a not inconsiderable contribution in an era marked by almost prohibitive prices in the marketplace. Like so many others before him, he moved recently to his native state, where he is Curator of American and Contemporary Art at the North Carolina Museum of Art at Raleigh.

From time to time the Museum was assisted by distinguished scholars outside of its walls. Professor Kevin B. J. Herbert, a member of the Classics Department, wrote the definitive *Ancient Art in Bowdoin College,* published by Harvard University Press in 1964, defining one of its most important collections.

Before he returned to the University of Pennsylvania, Gerald J. Brault, a member of the Department of Romance Languages at Bowdoin from 1957 to 1961, published a thorough study of the history of the Bowdoin Family, from its Huguenot origins in France to its affluent eminence in Boston society. His article provided a basis of knowledge which was important to the College and to the Museum's celebrated collection of Colonial and Federal portraits.

Further scholarly publications illuminated the significance of various aspects of the collections. *Medals and Plaquettes from the Molinari Collection at Bowdoin College*, written by Andrea S. Norris and Ingrid Weber, with an introduction by Graham Pollard, was published by the College in 1976. Equally important was the publication in 1985 of *Old Master Drawings at Bowdoin College*. This collection was begun by James Bowdoin III, and its history and continued growth were advanced by Henry Johnson, first Director of the Museum, and Susan Dwight Bliss, one of its most generous supporters. This important feature of the Museum was given recognition in a fine catalogue by David P. Becker, of the Bowdoin class of 1970.

A bulwark of the collections from the College's earliest days to the present has, however, always been the original bequest of James Bowdoin III. Its continuing importance was given distinguished and proper recognition in the publication, by Marvin S. Sadik, of *Colonial and Federal Portraits at Bowdoin College* in 1976, while he was serving as Director of the Museum.

Coincidentally, he arranged for an exhibition of the most important paintings, by Robert Feke, Gilbert Stuart, John Smibert, and others at the noted Wildenstein Gallery in New York, where it was given national attention in the *New York Times* by John Canaday.

Over the years many devoted members of the staffs of the Museum and the Art Department served faithfully and well in carrying forward our work. Roxlyn T. Yanok was Membership and Departmental Secretary for a long period and just recently resigned from her post as Administrative Assistant to the Director after twenty-seven years of service. Brenda M. Pelletier was succeeded as Secretary to the Director by Suzanne K. Bergeron, who has just been named Administrative Assistant. Patricia McGraw Anderson guided the educational program and found time to write *The Architecture of Bowdoin College*, published in 1988, which includes a full account of the Walker Art Building. Helen S. Dubé, Coordinator of Education Programs, and Henrietta M. Tye, Registrar, carry on in many directions, as does José L. Ribas, who implements plans for the permanent and temporary displays of the works of art. Mary K. Poppe, Marilyn H. Dwyer, and Marion M. Winkelbauer, now retired, greeted and served the public at the Museum's entrance.

More recently still, Dr. Donald A. Rosenthal has assumed the post of Curator of Collections and

The Museum of Art staff in June 1990. Top row: Henrietta M. Tye, registrar; Susan L. Ransom, editor; Suzanne K. Bergeron, secretary to the director; Marilyn B. True, registration assistant; Katharine J. Watson, director. Middle row: Edmund L. Benjamin, security officer; Timothy Coultas '91, student assistant; Marilyn H. Dwyer, receptionist/shop buyer; Marion M. Winkelbauer, receptionist/shop buyer; Donald A. Rosenthal, curator of collections; Roxlyn T. Yanok, administrative assistant to the director; Helen S. Dubé, secretary; Emily A. Lentz '92, student assistant; Jaime R. Reatiraza, security officer. Bottom row: Joseph O. Goudreau, custodian; Albert J. Yanok, assistant to the technician; June M. Coffin, receptionist; José L. Ribas '76, technician; and Suzanne E. Silberman '92, student assistant. Photo Gail Osgood.

Associate Director, in succession to John Coffey and their predecessors, who contributed so much to the growth and improvement of the Museum over the decades past.

To an extent hardly matched by any other building on the campus, security is a major concern of the Museum. A debt of gratitude is owed to those who have provided professional protection for its treasures virtually around the clock throughout the year, both inside and outside of its walls. There have been many such faithful guardians over the years, such as Edmund "Benjie" Benjamin, Joseph Choquette, Lorne Davis, Robert Erickson, Jaime Reatiraza, and Gail Smith, but recognition is due especially to those who still carry on this work.

Last, but by no means least, is a dedicated group of volunteer docents who conduct tours of the Museum and study earnestly to prepare themselves for that important work. According to guest books kept over many decades, the visitors they serve have come to the Museum from every state in the Union and every foreign continent. Even in the earlier days the number of visitors was impressive, and in recent decades it has increased many times over.

In their continuing efforts to serve both the student body and the general public, the Museum of Art and the Department of Art have sponsored lectures and gallery talks on the whole spectrum of fields addressed by the history of art and the practice of the various media. For that purpose, they have used members of the Museum's staff and the faculty of the Art Department countless times over the years. They have also invited nationally known experts and leading scholars from abroad every year. The roster of scholars, critics, and artists who have spoken here is too long to recount, but it is a distinguished list and one to be proud of. And, like entrance to the Museum and its special exhibitions, no charge of admission has ever been made for any of these extra educational activities.

A group of school children visiting the Colonial and Federal portraits collection about 1950. Left to right, the paintings are Portrait of James Bowdoin I, *ca. 1747, by Joseph Badger;* Portrait of Mrs. James Bowdoin II, *by Robert Feke; and* Portrait of James Bowdoin II, *1748, also by Robert Feke. All three were gifts from Mrs. Sarah Bowdoin Dearborn in 1826.*

In the Visual Arts Center, Jo Anne Calderwood has long served as Secretary to the Art Department and as a model of efficiency. So, too, has Alice Steinhardt, who organizes and adds to the ever-growing collection of slides. For many years, Susan Simpson provided the same efficient development of the Library, as it grew from a few volumes to a collection of thousands, and Anne H. Shankland has preserved the same standards in this critical area.

Equally important, these workers, ladies all, created an atmosphere of cheerful cooperation which benefited all members of the staff, faculty, and student body, showing that buildings devoted to the Muses can also exemplify the Graces.

The Department of Art staff in the spring of 1989. Back row: Alice Steinhardt, slide curator; Susan E. Wegner, associate professor of art history; Robert Andriulli, assistant professor of art; Anne H. Shankland, art librarian; Ben Shankland; Wendy R. Salmond, instructor in art history; Linda L. Docherty, assistant professor of art and Dana Faculty Fellow; Philip C. Beam, Henry Johnson Professor of Art and Archaeology Emeritus; Larissa C. Brickach '89, student library assistant; Jo Anne Calderwood, department secretary; Michele I. Matossian, instructor in art. Front row: Mark C. Wethli, associate professor of art; Thomas B. Cornell, professor of art; John McKee, associate professor of art; Clifton C. Olds, Edith Cleaves Barry Professor of the History and Criticism of Art; Eric C. Jorgensen, fellow in the Studio Art Division. Not present: Larry D. Lutchmansingh, associate professor of art; Christopher C. Glass, visiting lecturer in art. Photo John McKee.

Certain Features of Paramount Importance

I hope the myriad details of the foregoing account of the history of the Museum and the closely related Art Department will not obscure certain features of paramount importance.

From the steady scholarly study and description of the collections, from modest beginnings to thorough presentation, there have emerged a set of publications, especially the catalogues of the Museum's exhibitions and special collections, which comprise a valuable, lasting, and steadily growing library.

Along with these important documents and displays, the general collections which they supplemented grew through every decade, primarily because of the generous support of alumni and friends of the College who were devoted to the arts. Their contributions could not be exaggerated. Without them the Museum could never have grown to its present standing.

Finally, development of the Museum, from the quiet of its early days to a highly active institution, was the result of effort by many people, who enriched its growth by diverse individual talents. The fact stands out that though many members of the staff who passed through the Museum did not stay, they apparently learned from the experience while contributing to the Museum's continuous development. The same assertion may be made about those who were associated more directly with the teaching program. Almost without exception, those who left went on to larger opportunities and positions of leadership, as chairmen of other art departments or directors of art museums. It can be stated with some pride that our former colleagues at Bowdoin comprise a distinguished body of alumni, and their continued success is a source of satisfaction.

When, in the middle of the nineteenth century, the Bowdoin collection of art had to be housed in the Chapel, it was nevertheless one of the most important College collections in the country. When the new Walker Art Building was dedicated in 1894, that edifice was deemed to be one of the finest and earliest of its kind in the nation and decades ahead of its time. As the building and its contents have improved over the succeeding years, it has been echoed by other collegiate museums in response to the growth of interest in the arts nationwide. But outside authorities like Professor Lane Faison have continued to praise it and assert that it is still one of the preeminent museums of its size in the country. At the College it still plays a special role, along with the Theater and the Department of Music, in serving the public and academy alike. Its very function, that of an art museum, stresses the word art with the liberal arts which are central to the College's purpose.

The Natural Course of Work

I remained at my position as Director of the Art Museum for twenty-five years, longer than the average tenure, for a number of reasons which were both personal and professional. Teaching, scholarly research, and writing and administrative work in the museum field are different in nature, and I found all these areas engaging. Hopefully, some observations of these from a personal point of view may also shed some light on the fields in general.

The museum profession allows its members kinds of experiences which differ from teaching. In it one does things and meets people not encountered in the academic field. By its nature museum work demands careful attention to the solution of an endless succession of problems which aim at aesthetic appreciation but are highly practical. Concerns with the need to acquire, conserve, and preserve works of art, store or exhibit them, with details of borrowing, packing and unpacking, insuring and publicizing are ever-present. The training and experience needed for these activities are different from that of any academic discipline and are devoted to the public as well as the student body. I happened to find these problems interesting, and the question of upkeep of the building and its galleries, storerooms, and working places presented an unending challenge for improvement in terms of budgets, color selections, climate control, and security.

There are rewards for the efforts devoted to the maintenance of a facility housing the arts. A museum official not only meets colleagues of like abilities and interests, but two other groups not usually of interest to teachers. He or she can write a letter and gain admission to one of the great private collections before it is transferred to one of the public museums. By availing myself of this privilege I was able to study privately such great bodies of masterpieces as those owned by Nelson Rockefeller, Bache, Lehman, Mellon, Widener,

Payson, Lewisohn, Woolworth, and others in their original settings, and well before they became internationally available.

Similarly, museum officials meet practicing artists more regularly than teachers while arranging exhibitions, through visits by artists to museums, or at gatherings in studios and homes. The art of the past can be studied in libraries and galleries, but the personal familiarity gained through contact with individuals adds an intimate and living dimension to the understanding of contemporary creative movements.

These personal contacts represented a side of museum administration which I valued and continued long after I retired from the directorship to concentrate on teaching and writing. It began, however, while I was active in museum work. At Kansas City I had come to know Thomas Benton, John Steuart Curry, and Grant Wood. In New York I met John Sloan and other leading artists from Greenwich Village. At Bowdoin I had begun long-time friendships with Henry Strater and Stephen Etnier. One day Marsden Hartley, who was living in Lewiston, visited me in my office and returned for several enlightening conversations. He was an intensely individualistic person and artist. Like many painters who spend long hours alone, he seemed both lonely and eager for company. He was little understood by his family, and seemed to welcome the opportunity to talk to someone who would listen. When I met similar circumstances among the artists the lessons learned shed light on the nature of creative work in general.

Hartley appreciated the welcome accorded him at Bowdoin and stated that he intended to leave the Museum a number of paintings which were in his studio. Although he wrote poetry easily, he never put this intention into writing. When he died intestate, his remaining pictures went to his family and were dispersed through the Walker Gallery in New York. A Mrs. Charles Philip Kuntz of that city had befriended Hartley and acquired several of his paintings and drawings. When she remembered his intended gift to Bowdoin she invited me to select one of the examples in her apartment to carry out his wish. I chose an oil, *Vinalhaven,* because of his expressed love of Maine and his admiration for the art of Winslow Homer. It was in that roundabout way that the gift came to the Museum.

In an individualist's field, no two artists are quite the same. In contrast to Hartley, Waldo Pierce was a big, outgoing man who relished life with his family and others with the same gusto as his friend, Ernest Hemingway, or his idol, Renoir. He had traveled the world over and become a gourmet cook of exotic dishes. He loved to prepare meals for friends who visited him at his home on the coast of Maine and regaled them with stories about his experiences on safaris and tramp steamers. Never one to do things by halves, he prepared a salad, when my wife and I visited him, so large that we still remember it. The fact that he and Hartley donated paintings to the Museum was one gratifying result of these associations.

William Zorach was also a family man, but quietly so, and the head of a gifted clan, notably his wife, Marguerite, and his daughter, Dahlov Ipcar. He welcomed friends to his summer home at Georgetown, Maine, with a warm and easy hospitality. It was therefore disturbing to read of his condemnation in the *Congressional Record* by Representative Dondero during the McCarthy era for alleged communist leanings. For I never heard Zorach or any member of his family express the slightest interest in politics. It seemed only fair to ask him to sell us one of his statues, and to recommend him for the creation of the fountain which was erected before the library at Bath. He stated in a letter to me that our purchase of the bronze *Spirit of the Dance,* the prototype for the larger figure in the Radio City Music Hall in New York, was the first recognition he had received in Maine. As a further sign of gratitude he donated to the Museum the fine granite statue *The Lineman* in 1960. It was displayed first in Sculpture Hall, but now stands appropriately on a permanent base in

front of the Morrell Gymnasium.

It is not unusual for a museum to become involved in circumstances beyond its control. Three examples are remembered especially. The late Harold Pulsifer, a gentleman of leisure and a poet, moved to Brunswick in the 1930s and lent the Museum a fine group of Winslow Homer's early watercolors that he had inherited from his mother, a Valentine by birth and a friend of Homer's. When I arrived at Bowdoin, they were hanging on the west wall of the Boyd Gallery, and we hoped that they would remain there. However, Mr. Pulsifer transferred the pictures briefly to the Portland Art Museum and then placed them on long-term display at Colby College. Eventually they were sold to their current owner, a private collector. Yet the relationship with Mr. Pulsifer produced a positive benefit when he provided me with some valuable information about Winslow Homer, whom he knew through his family visits to the artist's studio at Prout's Neck.

A comparatively minor setback occurred when the daughter of an alumnus asked us to store a beautiful Gilbert Stuart portrait of her great-grandmother while she went abroad for a few months. She would inform us of the disposition of the picture upon her return, but left no forwarding address or itinerary. We naturally hoped that the portrait would become a permanent part of our noted collection of Stuart paintings. Three years passed without further notice. She then reappeared unannounced and informed us that, late in life, she had found the husband of her choice. He reminded us, in turn, that the picture was only on loan and should be sent to their residence in Massachusetts as soon as convenient. We thus received a small lesson in the unpredictability of romance and the need to place only modest hopes in long-term loans.

A more important experience concerned Sir Harry Oakes 1896 h '41, whose reputed fortune of sixty-four million dollars made him one of the wealthiest men in the world in the years before World War II. Through the Knoedler Gallery of

Noel C. Little '17, Josiah Little Professor of Natural Science; John C. Pickard '22, a Trustee; and Ernst C. Helmreich, Thomas Brackett Reed Professor of History and Political Science (now Emeritus) at the opening of the John Sloan exhibition in 1962.

New York he had acquired a collection of paintings suitable to his position. They included outstanding works by Rembrandt, Frans Hals, Aelbert Cuyp, Gainsborough, Gilbert Stuart, and William Hogarth. Since Sir Harry had no safe place to display them at the moment, Knoedler's suggested that they be lent to Bowdoin, and that other pictures be bought and added to the group as a benefaction honoring Sir Harry. Obviously this move elevated the level of our offering enormously overnight, and hopes for a very bright future were entertained.

Unfortunately, Sir Harry's still-mysterious murder at his home in the Bahamas changed the future in another direction. As we learned, Sir Harry had moved his residence from Canada, where he had found his fortune in the gold mines, to the Bahamas to reduce the load of his taxes. He was then trapped in the laws of the Bahamas which, like those of the parent British government, forbids the removal of assets from the Islands beyond a meager allowance. After Sir Harry's

death, the works of art in this country represented convertible assets of a high order to Lady Oakes. She felt obliged to sell them through Knoedler's in order to maintain her residences at Bar Harbor, Niagara Falls, and Manhattan. They were recalled one by one, and sold, never to return. One learned to live with these disappointments because they were offset by the benefactions which did come our way. Meanwhile, these examples instructed us in the merit of tempering hope with caution. In the museum field, as in life in general, you win some, as the common parlance states, and you lose some. A few more instances will illustrate this principle.

There were other artists and collectors whom we met through the activities of the Museum. One was Mark Reed, the author of the highly successful Broadway plays and movies *Yes, My Darling Daughter* and *Petticoat Fever.* Mark was an avid collector of the arts and an enthusiastic tennis player. It was because of these interests that I visited him at his house at Boothbay Harbor and found there a fine collection of watercolors by Diego Rivera, Charles Burchfield, and other modern masters. These he lent readily for a temporary exhibition, along with others from his winter residence at Alexandria, Virginia. He and his wife, who had no children or heirs, suggested that they might leave them to Bowdoin. Unfortunately, Mark died prematurely after a costly illness, and his wife was obliged, as she put it, "to eat them."

The Reeds were friendly, hospitable hosts, and it was through them that I met various artists of the Boothbay area. Two who were on the way to national recognition were William Kienbusch and Laurence Sisson. It was the latter, a most affable person, who suggested that a party of us drive to Williamstown to see the Sterling and Francine Clark Art Institute, which had just opened its doors. Lonnie, as he was called, was a delightful raconteur and entertained us throughout the long trip with stories and experiences encountered during his many travels.

During these years, Bowdoin College invited members of the community to summer open houses. Through these events, guests such as Mr. and Mrs. Reed and Mr. and Mrs. George Otis Hamlin discovered the Bowdoin College Museum of Art and the Brunswick Summer Music Theater and enjoyed them enough to return to them again on their own. As a result they eventually favored the Museum with one of its major benefactions. Observing this outcome and others like it, Mr. Halford stated that a rewarding way for the College to make friends is "through friends." And Neal Allen concurred by saying that "fundraising is as much a social art as it is an economic science."

Some noted artists came to the Museum during the same period. One I remember especially was N.C. Wyeth. Shortly after I arrived at Bowdoin, I was invited to recommend names for honorary degrees in the arts, and I submitted N.C. Wyeth as my first selection. It was a personal preference because as a boy I loved to read any book which was illustrated by him or his mentor, Howard Pyle. My pleasure was great when he visited the Museum prior to Commencement Day and proved to be as amicable as I had hoped and imagined he would be. For his visit, I had borrowed a large array of his original oil illustrations from his publishers, and hung them in the Boyd Gallery. He was delighted. So, too, was Harrison McCann, a luminary in the advertising world and a Trustee of the College. Mr. McCann was immediately attracted to a large tempera painting Wyeth had done in the manner of Winslow Homer and entitled *The Doryman.* When Mr. McCann asked me whether the artist might be willing to sell it, I replied, "Let's ask him; he is in the next room." Once introduced, the two men came to an agreement which pleased them both, and *The Doryman* was soon hung on the walls of Mr. McCann's home on Long Island. Mr. McCann gladly paid $3,000 for the picture because he loved it. It was also a safe investment. Although $3,000 was a goodly sum in the 1930s, the picture was sold at auction for many times that amount

after his death. Meanwhile, he said to me something worth remembering about the nature of art—that "no amount of money could equal the pleasure the picture had given him." That, too, would have pleased N.C. Wyeth.

In the course of time I had the privilege of recommending for an honorary degree N.C. Wyeth's equally illustrious son, Andrew Wyeth, making them unusual father-and-son recipients. Andrew, who summered in Maine, favored the Museum with occasional visits and proved to be as unpretentious and attractive a person as he was brilliant as an artist. That, fortunately, has often been true of visitors of real stature.

Another kindred spirit who was equally rewarding to know was Norman Rockwell, America's most beloved popular illustrator, whose *Saturday Evening Post* covers endeared him to millions for over forty years. Physically he was strikingly unlike large, fatherly N.C. Wyeth, being very tall and slender. But in their friendly manners, the two were like brothers. Rockwell told us that he had come to the area to find models for a *Saturday Evening Post* cover which would appear at Thanksgiving time, and was seeking a G.I. on leave who was visiting his mother or grandmother. We were able to introduce him to Robert Coffin's son Richard '51 in uniform and his aunt who, with gingham tablecloth and a genuine farmhouse kitchen, supplied the perfect models and setting Rockwell was seeking. Although he did not return to the Museum, the picture he painted provided a lasting record of his visit.

The accounts I have listed are only a few of the many experiences which came along with the years. They are meant to provide the reason why I elected to serve as Director over a longer than average period. They brought connections with the world of art which are special to the museum field. In the natural course of work one becomes acquainted with dealers, far and wide, from the Vose Gallery in Boston to the Parke Bernet Galleries in Manhattan, who are among the most knowledgeable and astute students of art on the international scene. A common bond of dealers and museum staffs is their constant association with actual works of art, whose physical and artistic meanings are different from those acquired mainly from books and slides, yet can build a bridge between the two fields of study. That is why Bowdoin is fortunate in having a Museum in which the students of art history and studio courses can constantly augment their studies by walking from one building to the other.

Another way in which the modes of understanding can be bridged is illustrated by the following example. Once, when term paper time was approaching, a student who had become interested in the paintings of Jack Levine, which he had seen in slide form in my course in American art, expressed a desire to discuss his work in his essay. He could have done this adequately by applying the usual practice of research to books in the Library. But when he sought my help, I advised him to visit the artist personally. The student would not believe that a celebrated artist would receive him in his studio, whereas my own experience was that artists are usually delighted to have a break in their solitary work. Levine was no exception, and welcomed the young man, spent much of the day in showing him his work and exploring his aims, to the mutual benefit of both. Other examples could be given almost *ad infinitum.*

The development of the Bowdoin College Museum of Art which began in the 1930s was simply a reflection of a revolution in museum management which was appearing all over the country and across the Atlantic, as museums were transformed from static to dynamic institutions. Once started, that movement has been continued to the present day through unending refinements which have induced and benefited the growth of art appreciation throughout the country. A large and detailed volume would be required to illustrate this phenomenon fully, but these are the main outlines of its direction.

By the same token it was incumbent upon Bowdoin to respond to the changes which were occurring in the museum field and the teaching of art history and its studio extension simultaneously. As stated at the beginning of these recollections, we proceeded in separate but parallel tracks which were pointed in the same direction. We had no choice. However, to describe the development of the teaching program and its history in detail is beyond the immediate aim of this account. Fortunately, to any observant person who has followed the efforts for any period of time, the results will be apparent and, we believe, encouraging.

Although a museum displays many works of art in its galleries, its mission is unlike any one picture which is created by an individual. Rather, it resembles a relay race which is not run by a single member, but is pursued by a succession of runners through time and space. From its inception to its presence at any given moment, a museum's character and value represent a collective effort. It was my pleasure to be one of the runners in this race, and also my pleasure to see how well and how far my colleagues in this enterprise have carried on to the present day and how much promise their efforts offer for the future.

Editor's note: Since this text was written there have been various personnel changes.

At the Museum of Art:

Suzanne K. Bergeron assumed the role of assistant director for operations in September 1990; Lorena A. Coffin was hired in September 1990 to replace her as administrative secretary to the director.

Helen S. Dubé was promoted to coordinator of education programs in September 1990.

Donald A. Rosenthal, associate director and curator of collections, left to take the post of director of the Chapel Art Center, St. Anselm College, Manchester, New Hampshire, in August 1991.

Henrietta M. Tye, registrar, resigned in November 1990 in order to move to Romona, California; Kathleen V. Kelley assumed the post in March 1991.

Roxlyn C. Yanok, assistant director for operations, resigned from the museum in July 1990.

In the Department of Art:

Robert Andriulli is teaching at Millerstown University, Millerstown, Pennsylvania.

Larissa C. Brickach '89 has graduated.

Eric C. Jorgensen '87 is director of the Pejepscot Historical Society in Brunswick.

Michelle I. Matossian is in Ann Arbor, Michigan.

Wendy R. Salmond is teaching at Chapman College in Orange, California.

Susan E. Wegner is now director of the Division of Art History and associate professor.

Mark C. Wethli is now the director of the Department of Art and associate professor.

PHILIP CONWAY BEAM

Henry Johnson Professor of Art
and Archaeology Emeritus

A native of Dallas, Texas, Professor Beam holds A.B., A.M., and Ph.D. degrees from Harvard University and a certificate from the Courtauld Institute of the University of London. After serving as assistant to the director of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri, from 1933 to 1936 and as a member of the faculty of the Kansas City Art Institute from 1933 to 1935, Professor Beam came to Bowdoin in 1936 as curator of the art collections and instructor in the Department of Art.

When he became director of the Bowdoin College Museum of Art in 1939, at age 28, Philip Beam was the youngest art museum director in the nation. He was named professor of art in 1949 and in 1958 was appointed to the Henry Johnson Chair of Art and Archaeology. In 1964 he resigned as director of the museum in order to devote himself to fulltime teaching and writing; he was asked, however, to retain the honorary curatorship of the Winslow Homer collection and wrote the catalogue essay for the museum's *Winslow Homer Watercolors* exhibition in 1983. He served for many years as chairman of the Department of Art before his retirement as a faculty member in 1982.

Professor Beam was chairman of the Maine State Art Commission in 1951-1952 and a member of the Board of Governors of the Portland Museum of Art from 1945 to 1950. He also served on the Board of Corporators and as a trustee of the Museum of Art of Ogunquit. He taught at Wesleyan University, the University of Vermont, and Colby College and lectured widely.

Professor Beam's interest in American art has centered principally around the work of Winslow Homer. He discovered his own affinity for Homer's work early in his tenure at Bowdoin and began a documentary research collection at the museum. His early recognition of the importance of interviewing as many as possible of Homer's surviving family and acquaintances and of identifying sites and preserving biographical material has contributed enormously to our knowledge of Homer's life and work. Professor Beam's books and exhibition catalogues on Homer, including *Winslow Homer at Prout's Neck* (1966), *Winslow Homer in Maine* (1968), *Winslow Homer's Magazine Engravings* (1979), *Winslow Homer Watercolors* (1983), and three volumes entitled *Winslow Homer* (1972, 1973, and 1975), plus many articles and other exhibition catalogues, have put him in the forefront of Homer scholarship. He is also the author of *The Language of Art* (1958) and *The Art of John Sloan* (1962) and has contributed to the publication of *The Visual Dictionary of Art* (1974), the *Dictionary of the Arts* (1944), the *American People's Encyclopedia* (1968), *The World of Winslow Homer* (1966), and *The World of John Singleton Copley* (1970).

For many years, with the aid of curators who doubled as instructors, Professor Beam taught all the art courses at the College as well as running the museum. Although his academic focus has always been American art, he has taught courses about virtually every period and medium in the modern syllabus. In honor of the leading role he played in the modernization and expansion of the College's art facilities, a lecture room in Bowdoin's Visual Arts Center was dedicated to him in 1976. That same year he also received the Bowdoin Alumni Council's Alumni Award for Faculty and Staff in recognition of his outstanding service and devotion to Bowdoin. On his retirement in 1982, he was inducted as an honorary member of the Bowdoin College Alumni Association.

CHRONOLOGY

1794 Bowdoin College chartered.

1811 James Bowdoin III leaves Bowdoin College collections of European and American paintings and drawings, a few prints, and the portraits of Thomas Jefferson and James Madison.

1813 James Bowdoin's bequest, including 70 paintings, received by the College; until the Chapel is completed in 1855 some works are displayed in Massachusetts Hall.

1826 James Bowdoin III's widow, Mrs. Sarah Bowdoin Dearborn, adds to the family portraits and drawings collections.

c. 1855 Art collection moves to Sophia Walker Gallery in Chapel building.

1860 Assyrian reliefs arrive at Bowdoin from Nimrud, sent by Dr. Henri Byron Haskell m 1855.

1881 James Bowdoin III's drawings collection rediscovered in a box in the library by two students.

1881 Henry Johnson '74 becomes curator of art collections, holds this position 1881-87 and 1892-1914.

1885 William DeWitt Hyde is inaugurated as seventh president of the College. Professor Johnson publishes catalogue of the drawings collection.

1894 Walker Art Building opens.

1914 Professor Johnson receives honorary degree and is appointed director of (what was then called) the Museum of Fine Arts.

1917 President Hyde dies.

1918 Professor Johnson dies.

1918 Kenneth C.M. Sills is inaugurated as eighth president of the College.

1918-20 Professor Charles T. Burnett director of the Museum of Fine Arts.

1921 Henry Edwin Andrews becomes director of the Museum of Fine Arts.

1936 Philip Conway Beam becomes assistant director and curator of the Museum of Fine Arts.

1937 Professor Beam named instructor in art.

1939 Professor Andrews dies; Professor Beam becomes director of the Museum of Fine Arts and assistant professor of art.

1939-46 George Roger Edwards '35 assistant curator of the Museum of Fine Arts.

1946 Professor Beam named associate professor of art.

1946-49 Albert Sutherland Roe curator of the Museum of Fine Arts.

1949 Professor Beam named professor of art.

1951-52 James W. Fowle curator of the Museum of Fine Arts.

1952 President Sills retires; James Stacy Coles is inaugurated as ninth president of the College.

1953-62 Carl N. Schmaltz, Jr., becomes curator of the Museum of Fine Arts in 1953; he becomes assistant director in 1959 and associate director in 1961.

1958 Professor Beam named Henry Johnson Professor of Art and Archeology.

1960-61 Richard Wadleigh curator of the Museum of Fine Arts.

1961-67 Marvin S. Sadik becomes curator of (what is now called) the Bowdoin College Museum of Art in 1961; he becomes director in 1964; resigns in 1967.

1964 Professor Beam resigns as director of the BCMA to teach full-time.

1967 President Coles resigns; Roger Howell, Jr. '58 is inaugurated as tenth president of the College.

1967-73 Richard V. West becomes curator of the BCMA in 1967; he becomes director in 1969; resigns in 1973.

1973-76 R. Peter Mooz becomes director of the BCMA in 1973; resigns in 1976.

1974-78 Russell J. Moore becomes special projects curator at the BCMA in 1974; he becomes curator in 1976; serves as acting director and curator in 1977-78; resigns in 1978.

1975 Visual Arts Center opens.

1976-79 Margaret Burke Clunie becomes assistant curator of the BCMA in 1976; she becomes curator in 1977; resigns in 1979.

1977 Katharine J. Watson becomes director of the BCMA.

1978 President Howell resigns; Willard F. Enteman is inaugurated as eleventh president of the College.

1980-88 John W. Coffey II curator of the BCMA; resigns in 1988.

1981 Arthur LeRoy Greason is inaugurated as twelfth president of the College.

1982 Professor Beam retires from teaching.

1989 Donald A. Rosenthal becomes curator of the BCMA; becomes assistant director and curator in 1990.

1990 President Greason retires; Robert Hazard Edwards is inaugurated as thirteenth president of the College.